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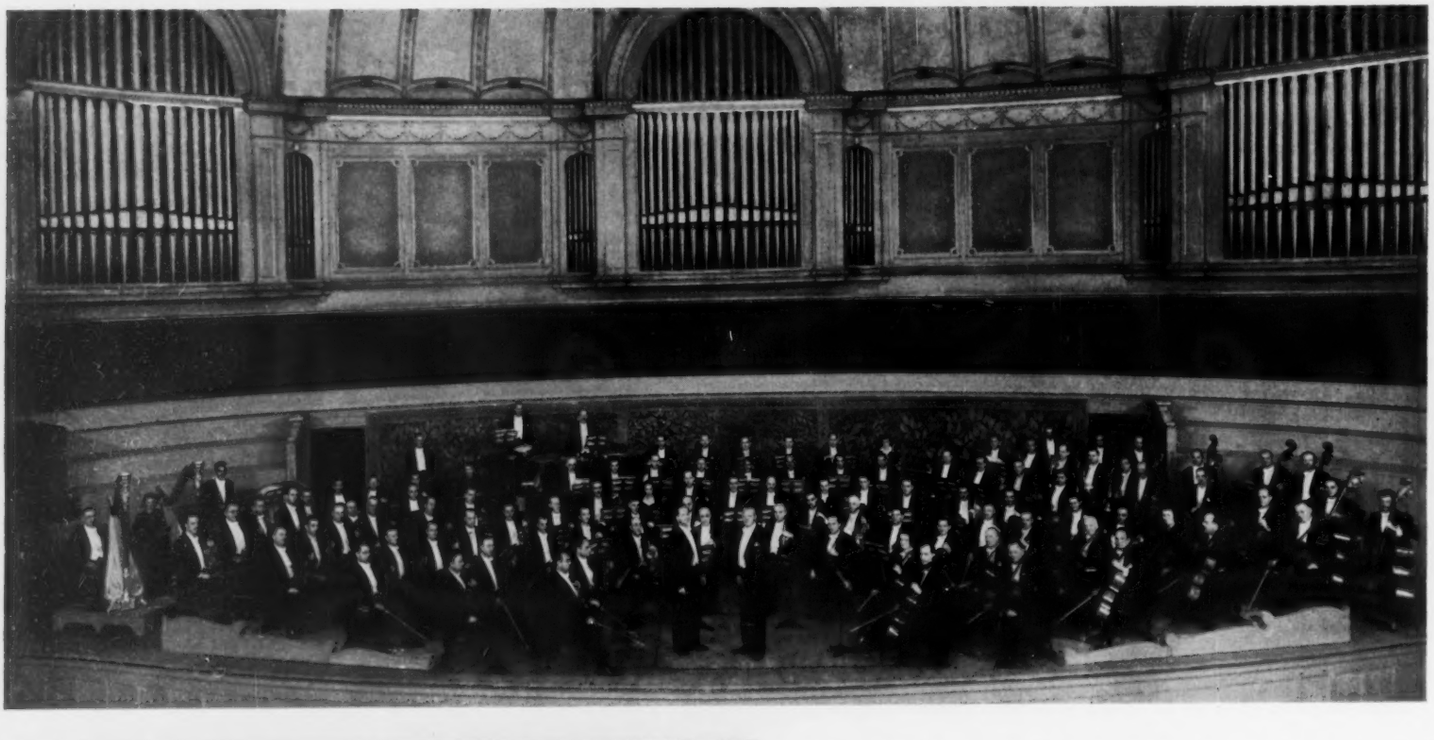

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone CIrcle 7-4500 Cable Address: Musicurier

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MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

•

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SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 50 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK NOVEMBER 1, 1948 No. 3178

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THE DUO AND THE DAMSELS.

When Whittemore and Lowe, duo-pianists, came to Colby Junior College, New London, N. H., Mary Lou Apgar and Shirley Anderson, music theory students, acted as campus guides.

A Hundred Years Old

When John Jacob Astor died, in 1848, he left $400,000 for the foundation of a library. The first building was erected, fittingly enough, in Astor Place. In 1911 it moved to its present location at Fifth Avenue and 42nd Street. By that time, the libraries of Astor, James Lenox and Samuel Jones Tilden had been consolidated. Thus we have the New York Public Library, which is celebrating its hundredth birthday this year. An anniversary week celebration will be held from Nov. 22 to Nov. 29, featured by special exhibitions and events. Among the latter is a concert of rare music from the collection of the library's Music Division, scheduled for Nov. 28.

Music apparently held little place in the original conception, even though today's staggering collection makes the NYPL one of the greatest repositories in the world. The impetus came as late as 1888, when Joseph Drexel willed his collection to the library. The first Chief of the Music Division was Edward Silsky. He was followed by Dr. Otto Kinkeldey, who alternated between the library and Cornell University, where he was this country's first Professor of Musicology. At present the Chief is Dr. Carleton Sprague Smith, whose first assistant is Philip Miller. John Tasker Howard is in charge of the Americana section, Genevieve Oswald in charge of the dance archives, and Mr. Miller the supervisor of the record collection.

So much for history. The members of the music division, being conservative scholars, have never attempted the copywriter's dream of interpretation by length: if all the volumes were laid end to end, they would reach six and three-fifths times around the moon, with the remainder circumnavigating the globe, etc., etc. Suffice it to say that there are over 200,000 volumes (scores, books, pamphlets) in the reference division alone, serving over 20,000 readers a year; that there are over 350,000 index cards; that there are 125 shelves of current music periodicals gathered from all over the world; that there are some 10,000 records; that the Music Division publishes (with Music Press) restorations of old scores; that they even give recorded concerts, every Wednesday afternoon from 12 to 2, which are piped to the adjacent Bryant Park for the edification and relaxation of the citizens of New York. (No catering down there, either; Bach, Hindemith, chamber music—the music is chosen with discrimination.)

All of the above pertains to the central branch. It does not include, say, the 58th Street Branch of the NYPL, which, presided over by Gladys Chamberlain, owns the largest circulating music collection in the country. The latter, of course, obtains its funds and operating expenses from the city, in contrast to the central Music Division at 42nd Street. Funds there are obtained from various private endowments, such as the Tilden, Astor, Lenox, Drexel, Juilliard and others.

Naturally, the Music Division cannot do all that it would like to do. Space is limited—that is the universal plaint, of course, of every librarian who ever lived—and funds are not exactly unlimited. For instance, the Music Division's collection of records (about 10,000, as stated above) are not available to the general public. It is the hope of the Music Division to obtain, eventually, listening rooms, where the record collection would be placed at the disposal of the public. This would take space and money, but let us pray that the idea comes to fruition. It can be accomplished if public-spirited citizens put their minds to it, and it would result in yet another important service from the Music Division, which already is an indispensable force in the musical life of America.

ON THE COVER

Nancy Carr, lyric soprano, is currently appearing in radio, oratorio, concert and opera. Since her radio debut (May 29, 1948) on the Theater of the Air "Career Performance" over WGN (Mutual), she is being starred on her own program "The Enchanted Hour" over WGN, 9:30 Thursdays. Following appearances on the Theater of the Air summer broadcasts, she has signed a three-year contract with WGN for the Theater of the Air Opera and Operetta Series and opened the hour's ninth season Oct. 9 in the Vagabond King. She will be heard as Naughty Marietta Nov. 14, and as Mimi in La Boheme on Dec. 18. In July, the singer was guest soloist with James Melton on the Harvest of Stars program over CBS.

Miss Carr is beginning her sixth season as oratorio soloist. Her 1947-48 engagements included four in Orchestra Hall with the Swedish Choral Club and the Apollo Musical Club in Handel's Messiah, and in Wolf-Ferrari's The New Life, with Martial Singher; Bach's B Minor Mass at the 50th anniversary concert of Cornell College, Mt. Vernon, Ia.; Haydn's Creation, Carthage College, Nov. 2; and 11 performances of Handel's Messiah during December, in Ill., Ohio and Michigan. In May, she took the role of Female Chorus in Benjamin Britten's The Rape of Lucretia, presented by Opera Theatre, Chicago. On Dec. 16, Miss Carr will appear in a sacred concert at Medinah Temple, Chicago, and during January, 1949, give recitals in Ohio and Michigan.

Born in Springfield, Ohio, of musical parents, Miss Carr decided at the age of ten that she wanted to be a singer, and later came to Chicago, where she graduated from the American Conservatory, a pupil of Theodore Harrison. She is tall, slender and attractive. With a knowledge of many languages, Miss Carr has a wide repertoire of arias, songs and ballads, and has made a serious study of idioms.

Vol. CXXXVIII, No. 6
Whole No. 3178

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Ninth Year
November 1, 1948

FACING THE MUSIC

By Harold C. Schonberg

TRYING to do some creative (constructive or destructive) writing about music—or any other art, for that matter—is an undertaking upon which most people in the profession look with the distaste of a theory professor discovering parallel fifths in a harmony exercise. By the very fact of stating an opinion, however timid, modest or self-deprecatory, the writer becomes a critic; and nobody likes a critic. Nobody, apparently, ever has. The feeling stems from the universal reaction pointed out a few hundred years ago by Chaucer's talkative Wife of Bath: "I hate him that my vices telleth me, and so do mo, God woot! of us than I." Hence the present-day fulminations by dramatists, who take out great paid advertisements to tell the public what they think of their critics; and the latter-day fulminations in the franker Age of Pope, where the critics as a class were subjected to printed opinions that would definitely not pass in print today; and so on, one can presume, to the dawn of history, where one of the lost books in the Pentateuch of Ur is undoubtedly an indignant summary in epic chant of how the critics handled the Prophet's songs.

Yes, everybody knocks the critics—but everybody reads them. And those who knock the loudest express their opinions the loudest. That, surely, is the cream of the jest—the man who wants to substitute one set of personally derived values (honestly expressed, for better or worse) for another set of personally derived values (honestly expressed, for better or worse). Since when is there an absolute set of values for the shifting esthetic phenomena of any given age? History tells us part of the answer: Homer is great, Shakespeare is great, Mozart is great, no matter what the critics thought in their respective days. But who is to say, today, what place Schönberg, Vaughan Williams or Stravinsky will assume a hundred years from now? We are part of the period; we may think we know, but we can't know for certain. Yet it is part of human nature to have opinions and to want to express them. And so critics continue to write, and critics of the critics continue to criticize, all (to extend a recent *New Yorker* metaphor) on the dog-track of life, chasing the mechanical rabbit called truth and barking loudly as they go—but never quite catching up with it.

History tells us part of the answer.

THERE'S nothing wrong with criticism, *per se*. (There's much wrong with bad, unfounded criticism, but that's another story entirely.) Indeed, if there were anything wrong with criticism, everybody alive would be a sinner. All of us, once we pass a judgment of any sort, belong to the fraternity, even if only a few get paid for services rendered. Mr. Dewey, right now, is a vociferous critic of Mr. Truman's administration. Joe Smith, of Montgomery, Ala., who has switched to a different type of whiskey, is a critic. The same Mr. Smith, who walks out of the movies damning the film, is a critic. His good wife, floating out with him in starry-eyed remembrance of the technicolor sunset hovering over the closing embrace of Adorabella and Rudolph—she too is a critic. A very powerful one, by the way; one over whom all producers tremble. And, in his way, God Himself is a critic. He looked upon His work at one time, disliked what He saw, and erased it with a flood.

So we all are critics—some good, some bad, but all voluble. That is as it should be, especially among the professionals. Dissenting critical opinions, in every field, are an index of democracy; unanimous opinions obtain only in dictator states. Any time we get a consistent unanimity of opinion, beware. Nobody in Germany, not too long ago, had anything but praise for Hitler's favorite composers; and there are faint rumors that the same situation is not unknown in other countries today.

As for the harm claimed to be caused by the inferior critic, what difference does it make in the end? There is no case on record of a genius being permanently set back by a stupid notice, nor is there a case on record of a genius going entirely unheralded by the critics. Never in the history of music was there a great composer who was not admired, to a greater or lesser degree in his lifetime. That goes for Bach, Beethoven, Mozart, Schumann, Schubert and any other you can mention. A genius, anyway, need not worry about what anybody says; not even his admirers will set him back, much less the critics. It's the public who is the chief culprit, since the cultural lag is something that will never be overcome. In our own time, for instance, writers have preached and pleaded the cause of Bartok's quartets, to which the public remains entirely indifferent. Eventually, though, the public will catch up; it always does. The reverse also holds true. Those critics who promote mediocrity because they themselves are mediocre can do so for only so long. Again the public catches up, leaving the minor and second-rate talents buried permanently in the great dust raised by hastening progress. All things come to rest.

GETTING specifically down to terms, anybody who writes a column of comment about music, such as this one is, inescapably deals with the materials of criticism. There are several ways to come to grips with the problem. The accepted journalistic style is one: "Ossip Fugato gave a piano recital last night. His tone was forced but agreeable; his interpretations were agreeable but forced. His Bach was overpedalled; his Chopin was underpedalled. His digital dexterity . . ." Or the pedantic style: "In the measure after section 23, at the third dotted eighth note, there is a dominant pedal point over which the harmonies shift from a two-seven chord with a sharp to an inversion slightly above the tonic but yet slightly below the submediant, arriving by slow degrees to an enharmonic chord of the twenty-first which . . ." Or the gossipy style: "Leopold Savanopp, the famous violinist, is as witty as ever. In Blindy's, last night, a stranger bumped into him and snarled 'Nuts to you!' Whereupon, without hesitating even the fraction of a second, Leopold came right back with 'Nuts to you, too!' Also in Blindy's last night was the beautiful wife of . . ." Or the pontifical, aided by rich, beautiful prose: "Stravinsky's *Octet*, played last night, is a sad shadow of the great creator of *Petrouchka* and *Firebird*. Your reporter holds no brief against neoclassicisms, but how sadly they contrast with the pure, unsullied speech of Mozart, whose clear, pellucid music runs shining in the pearly channels of . . ." There also is the informative type to consider: "Last night's *Carmen*, which was first performed in 1875, had in its cast Rise Stevens, who sang the title role. She was a worthy successor to those who previously have sung the role, including Lilli Lehmann . . ."

ALL of these approaches doubtless are fascinating, but their ultimate validity remains perhaps a little questionable. A more sensible approach, which a columnist can adopt and a poor newspaper reporter can't, would feature the general rather than the particular integration rather than dissection. Sometimes, true, a corpse has to be examined. At those times, eschatology rather than necrology would be in order. Music in New York is not necessarily a series of one-dimensional points on the line from 39th Street to 57th. Nor is music in the United States only a register of who conducted what symphony, or played what recital, in what city. There is music on the radio, music in the films, music on the stage. (There is no music in the juke boxes.) There are musicians who operate on side streets, like the ragged little fiddler with a tin cup and a dripping nose, who makes frequent one-night stands under the marquee of Carnegie Hall. There's a real story for you. A prominent violinist inside and the skeleton outside, both simultaneously putting their instruments under their chins for the greater glory of music and perhaps some money on the side.

There is much to be examined, much good to be pointed out, much bad to be combatted. "Good?" "Bad?" Who is to say what is good and what is bad? Great philosophers have tried to answer the question: none has succeeded. Nor has anybody given a satisfactory definition of music, or beauty, or any of those imponderables which we pursue throughout our lives. Nevertheless we have an idea of what constitutes truth and beauty; and we try to further that idea, which is our guiding spirit, as honestly as we can and to the best of our ability. Of course these are, to use a phrase especially recurrent nowadays, perilous times. One great danger of peculiar contemporaneity is the haphazard tagging of objectionable designations to anybody who disagrees with anybody else. It may so happen that an innocent writer will be accused of boring from within. So be it; there are worse fates. He could even be accused of being boring from without.

TELL US WHO THESE PEOPLE ARE

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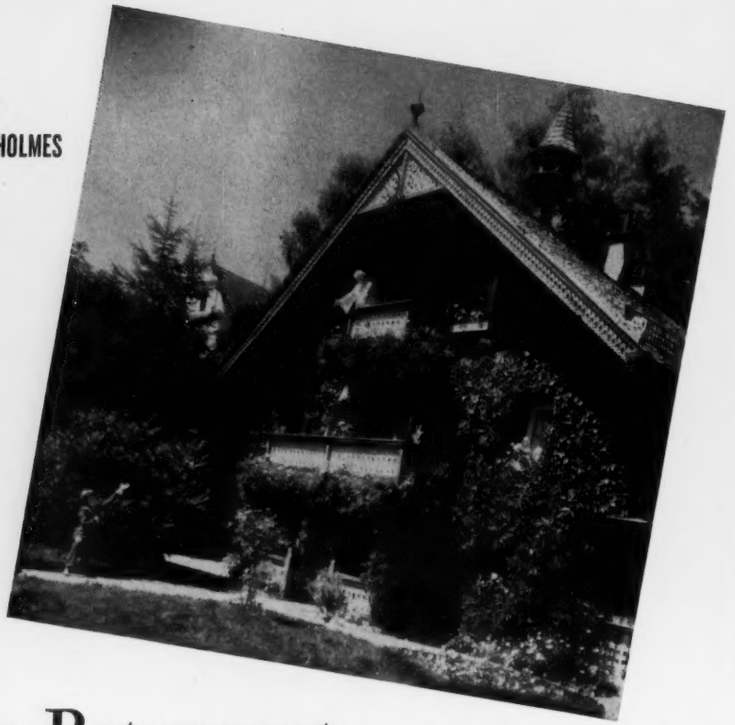
FINNISH INTERLUDE.
In 1939 Burton Holmes traveled to Finland and spent a day in the home of Jan Sibelius. He describes the composer as "an impressive, monumental personality, magnificently serene," adding, "Sibelius serves a wonderful brand of Scotch!" (Photo by Burton Holmes from Ewing Galloway)

By
BURTON HOLMES



ONE PERFORMANCE ONLY!
Burton Holmes is moved to impersonate Romeo to Maria Jeritza's Juliet at the prima donna's country home at Unterach on the shores of the Attersee not far from Salzburg. (Photo by Burton Holmes from Ewing Galloway)

Travelogue in Retrospect With Sirens of Song

The Editors of the MUSICAL COURIER have asked me to write something for the Chicago issue. I comply with pleasure, for, while I am not a musical person, I am a native son of the great city, and have proudly watched its growth, musical and otherwise, since the days in the eighties when I was taken to hear Pop Concerts in the old building of the Interstate Industrial Exposition which lifted its high arched roof and its three domed cupolas where the Art Institute now graces Grant Park. The lemonade and ice cream appealed to my love of good things in those days more strongly than the semi-popular selections that Theodore Thomas allowed his newly established orchestra to play for a Chicago public that liked its beer heavy and its music light.

The Phases of Patti

In that same cavernous wooden structure I attended my first performances of grand opera, and heard with supreme delight the voice of the one and only, the divine Adelina Patti. Later, much later, I was present when she sang at the inauguration of our great Chicago Auditorium. Her voice still gave the hearer that indescribable sensation that comes only in the presence of artistic greatness. Still later, alas, I heard an aged Patti try to sing during her final farewell tour—a tour that never should have been undertaken. But the memory of the voice in its prime still thrills me and makes me glad that I was born so long ago.

It has been my privilege to hear nearly all the great singers of the last four score years, and to know a few of them, not as close friends but as admired artists.

Cho Cho San at Home

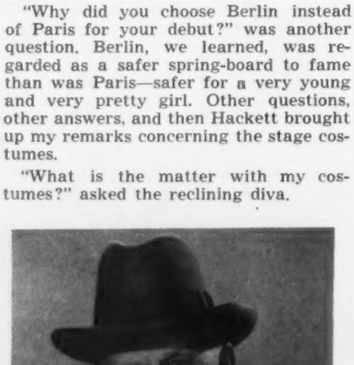
Like nearly everybody, I have always been in love with Geraldine Farrar. I loved her as Butterfly, and Carmen, and The Goose Girl, and in concert as she stood beside the piano in all her youthful beauty. Once, in talking with Karlton Hackett, Chicago critic, after a matinée at the Auditorium, I ventured to criticize the elaborate Japanese costumes she wore as Butterfly.

"Come with me," said Hackett. "I am on my way to Farrar's suite to interview her."

And so up to the Congress Hotel into The Presence. It was a plural Presence. Mother was there. So was Antonio Scotti. Others, too. The triumphant but tired "Cho Cho San" was relaxing on a low divan. I listened in on the interview. She answered Hackett's questions about Lilli Lehmann. The great teacher of Wagnerian song had at first refused to give the American girl an audition. Farrar had almost literally camped on Lili's doorstep before she was accepted as a pupil.

"Why did you choose Berlin instead of Paris for your debut?" was another question. Berlin, we learned, was regarded as a safer spring-board to fame than was Paris—safer for a very young and very pretty girl. Other questions, other answers, and then Hackett brought up my remarks concerning the stage costumes.

"What is the matter with my costumes?" asked the reclining diva.



BURTON HOLMES

"Too elegant, too costly for an abandoned damsel in Cho Cho San's position," I told her. "You dress her like a feudal princess of the past. She should be dressed like a modern mousmé whose funds are running low."

Measurements in Order

As I was sailing soon for Japan to collect material for a lecture tour, I volunteered to bring back with me a proper outfit. So measurements were in order. A kimono is a simple garment calling for no very precise specifications, but the "tabi," or white cotton mittens for the feet must be cut exactly to measure. So, armed wih paper and pencil I traced the outlines of the feet of the idol of millions of opera-goers.

In Tokyo, with the advice and assistance of a flattered Geisha, I spent fascinating hours—and $18.00—in assambling kimono, *obi*, *nagai-jiban*, *mizikai-jiban*, and six pairs of made-to-measure tabi of white cotton, with stiffish soles and separate slide-ins for the big toe of the wearer.

Accuracy Can Go Too Far

The following season at the Metropolitan, and elsewhere, the obi and the tabi appeared many times on stage, but never the kimono. While correct in every way, it gave Farrar the chunky look of the average Niponese girl. "Can't go that far in the name of accuracy," said Lady Geraldine.

And alas for the beautiful hara-kiri short sword, in its rich gold and black lacquer scabbard, which I had brought to insure proper Japanese procedure in the suicide scene. (There is a special technique for females in the matter of the "Happy Despatch." They do not, like men, disembowel themselves with a dagger. They thrust a short sword through the neck from right to left, and, holding the handle with the right hand, grasp the protruding point with the left and push the blade forward, severing the jugular vein and effecting semi-self-decapitation). My Samurai swordlet never made a stage appearance. "It is too sharp and dangerous for Geraldine to use"—this from Mrs. Sidney Farrar, with motherly regard for her daughter's safety.

An Evening with Gadski

No, I did not import any costumes for Johanna Gadski, but I did have a memorable evening with that great artist, her husband and her young daughter at the Ostend Casino the night that Pasquale Amato gave a concert there. He sang superably and successfully "through the crashing of the crockery" in the busy restaurant. "Infra dig," was Gadski's comment; and I thought so too.

During the long intermissions we talked of the Metropolitan and Toscanini. Like everyone else, Gadski marveled at the maestro's feats of memory.

Memory and the Maestro

"He knows everything, forgets nothing," she declared, and illustrated with a little story. One night she was in her dressing room at the Metropolitan waiting to go on in Meistersinger, which she had sung years before with a much younger Toscanini. A tap on the door. Enter Toscanini. "Pardon, Madame, but I must speak with you. You recall perhaps that we did Meistersinger together in the past. You may *not* recall that in one phrase you made a little error. You made *so*—instead of SO. Please let us have it right tonight."

"After countless conductings through the years, all without looking at a score," finished Gadski, "the mind of Toscanini had room in it for recollection of that one tiny slip."

Yes, it was an interesting evening for me at the Casino of Ostend.

And there came an interesting voyage to Australia in 1917. Nellie Melba boarded our ship at Honolulu. She was then the reigning singer, world-famous, supreme mistress of the art of song.

Enter Dame Nellie

The second day out, as I started down the main companionway some one gently blocked my progress, asking serenely and without a trace of condescension, "May we not know one another?" I had no idea that she had ever heard of me.

Melba could be magnificently gracious. And she could be otherwise. For example: conversing at the ship's rail, while

gazing out at the moonlit Pacific, she would appear interested in what was being said—and in the middle of a sentence she would be gone! Another instance: taking the customary constitutional around the deck, my wife and I would frequently pass the great lady and the charming little British war-widow who was her companion. Mrs. Holmes and I would smile, they would smile, and we would continue our rounds in opposite directions One day we four nearly collided and came to a halt face to face. Melba asked me tartly, "Do you *never* leave that woman?" This naturally delighted Mrs. Holmes!

Only the Façade Was Simple

Yet on the day before landing we received a cordial invitation to come to Combe Cottage, Melba's home near Melbourne, and spend the day. Of course we went; and had a wonderful time. Combe Cottage had been the home of Melba's father. She had preserved the simple aspect of the façade, but she had transformed the interior into a luxurious abode with magnificent show rooms. Displayed in cabinets were hundreds of gifts showered upon her by kings and queens, princes and potentates, and all classes of admirers. Autographed portraits of the great made her drawing room a Hall of Fame. The garden, spreading toward the open country, was beautifully laid out with paths and pools, and rich in floral splendor. Luncheon—royal in excellence—was served with gracious informality.

The following winter I presented my travelogue on Australia at Carnegie Hall in New York. Melba accepted a box and attended the performance. She did not like the way I dealt with her native continent, and said so very pointedly when Mrs. Holmes went to her box at intermission.

So, hoping to make my peace, I betook me next day, with my better half, to Melba's suite at the Plaza.

A Stinging Rebuke

"I am very sorry," I began, "that you did not like my show, and I have come to express regret and take my punishment."

I took it—on my left cheek. Recovering from this forceful rebuke, I said faintly, "While I am not a very good Christian, I turn the other cheek." Bing! A left swing registered. The lady did not pull her punches.

Then she smiled. We sat down and had a chat, quite unbelievably pleasant. Then, still rosy cheeked, I departed—with mixed emotions. Thus, I added to my store of thrills that of having been beaten up by Dame Nellie Melba. Others may have suffered, I am, I think, the only one who has thus far confessed. We never met again.

The Canvas Waves Dashed High

My first meeting with Maria Jeritza was not exactly a meeting. I chanced to be a guest in a box in the Diamond Horseshoe of the Met. The opera was Das Rheingold. The Rhine Maidens were having trouble with the canvas waves of a badly devised setting of Wagner's favorite river. I made a remark—sotto voce—which must have been funny, for it elicited a silvery laugh from a lady in the adjacent loge. At intermission I recognized her—Jeritza, taking a night off. She smiled. I smiled. That was all.

I little dreamed at the moment that one day I should be sitting with a merry little company of wanderers at a table in a snow-bound tavern near the summit of the Austrian Zügspitze listening to that same lady trilling "Yes, Sir, That's My Baby." But so it came about—and in this way.

In 1925 a gentleman called at my New York apartment. His card bore the name Leopold Baron Popper de Podhragy. He expressed approval of a lecture I had given the night before. "We hope that some day you will put on your screen our beautiful, unhappy Austrian fatherland."

Invitation from the Baron

I assured him that I knew and admired his country and regretted that I had not recently focussed my cameras worthily upon it.

"Come to Austria when you can find the time. We shall welcome you and give you every assistance in our power, my wife and I. My wife you may have heard of—she sings at the Metropolitan."

So in July of 1927, with André de la Varre and a battery of cameras I crossed the border of what was then the Austrian Republic, at Feldkirch where Baron Popper had promised to meet us with his car. He was not there. At the *gasthaus* they had no word from any Baron Popper. But when we chanced to mention the name of Jeritza, the inn-keeper's wife nearly dropped the tray on which our beer was being brought. "Ach ja, die Jeritza! Sie compt gleich!"

A Vision in White

A moment later in breezed the singer, shrouded from head to foot in a motoring costume of snowy white. This lovely vision was followed by the athletic reality of "der Herr Baron."

And so away eastward. What is left of Austria, the heart of the old Empire, is very, very beautiful. First stop, the lower station of the steep funicular that lifts the tourist to the top of the Zügspitze. Up we went to the little tavern, 10,000 feet above sea level, and there it was we enjoyed a privilege denied to the box-holders and trustees of the Metropolitan when we heard the soprano sing merrily, "Yes, Sir, That's My Baby."

The pictures made during our stay in Austria under the auspices and with the help of our hosts were duly fashioned into a travelogue entitled Beautiful Austria, and shown to our public in Carnegie, Symphony and Orchestra Halls and the Academy of Music in Philadelphia, and elsewhere.

The Great Lilli

While in Salzburg that year we were presented to one of the greatest personalities in the world of music—Lilli Lehmann, once queen of the Wagnerian stage, and, at the time of our visit, at the age of 75 a highly honored teacher of her art.

She posed in her garden for an informal kodak snapshot. I prize the result. But it has caused me some embarrassment. Lilli Lehmann knew all about music but nothing about motion pictures except what she had heard of the financial rewards won by her pupil Geraldine Farrar, first of the grand opera stars to grace the silver screen. She knew that Geraldine had been paid the ransom of a princess for doing Carmen for the silent films. A year after our visit to Salzburg a letter came from Lilli Lehmann, politely informing me that she had not yet received even the first check for film royalties, and adding, "Geraldine, I know, realized many thousands of dollars from Jesse Lasky and Cecil B. DeMille for *her* picture."

NOT AUTHENTICALLY GARBED.
The lovely Geraldine Farrar, as Butterfly, dressed with too much splendor, according to Burton Holmes. Here she wears the "tabi" (white cotton mittens for the feet) he brought her from Japan, but otherwise continues to reject realism for glamor.

In Other Realms

So much for prima donnas and their glamorous and royal ways. I have, of course, known singers not of the royal realm of grand opera. One I cannot leave out of my summing up. She's not grand opera—but she is a grand person. Her name is Sophie Tucker. Another name I set down with deepest gratitude and respect. The sweetest voice of all was never heard in opera—it was the voice of Julia Marlowe.

As for the men who sing—greatest of all, Enrico Caruso; most unctuous and satisfying, Lauritz Melchior; most delightful to listen to, James Melton; most amazing, Danny Kaye.

My Neck Is Out

Like all Philistines, I know what I like; and what I don't like. I abominate jazz in all its forms. I despise both Boogie and Woogie.

I am, I know, just an old-fashioned stuffed shirt—a survivor of the vanished era of elegance. My neck is out. Let the axe fall. Here is the place—right above my high wing collar. But spare the Van Dyke beard—it's my trademark.

AS THE CENTURY TURNED

By EDWARD COLLINS

SOON after the turn of the century, when I first came to Chicago from my home town of Joliet, the musical scene had for protagonists a small, select coterie carrying on valiantly in the cause of the art.

In those days there were two kinds of music: serious and ragtime, and the line dividing them was sharply drawn. The serious performers held their noses high, and ragtime was "confused noises without." Such a thing as an established pianist like Jose Iturbi playing the equivalent of boogie-woogie in public would have called for an investigation. Chicago expected composers to compose like MacDowell or Wagner, with now and then a daring work inspired by one of Grimm's fairy tales. The merging of all types of music had not yet begun here, though in France Debussy wrote the Golliwog's Cakewalk.

FREDERICK STOCK,
successor to Theodore Thomas on the Chicago Symphony's podium, had to run the gamut of press fire before establishing himself in his new post.

There were several very noted piano teachers in Chicago then; in shopping around, I played for William H. Sherwood and Emil Liebling, but finally decided on Rudolph Ganz and the Chicago Musical College. Ganz was an ardent modernist and one Sunday afternoon shocked his audience with the first performance of Ravel's Jeu d'eaux.

That pontifical figure, Dr. Florenz Ziegfeld, then head of the College, used to get up "grand concerts" by the faculty in the Auditorium with soloists and orchestra, and I still have a vivid impression of the first one I attended. Ganz gave, I think, the first and last performance in Chicago of Massenet's graceful Piano Concerto, and our beloved and fiery Herman Devries made sparks fly as he sang Vision Fugitive with the orchestra, and, as an encore, the Toreador Song, accompanying himself on the piano. (He was a fine pianist, and, if you please, one of my pupils.) He dashed to the piano for the Toreador Song, reached for the keyboard and played the opening scale standing up.

There was great solidarity in the Ziegfeld family, what with the Doctor and two of his sons running the College and helping to advertise Flo Ziegfeld's theatrical productions. Once Flo brought his "Red Feather" to town, and during its stay all the students sported red feathers in their hats, to the edification of strollers on Michigan Avenue.

Chicago still shuddered at the thought of the recent terrible Iroquois Theatre fire, so, when I attended my first symphony concert in the Auditorium, Theodore Thomas and his hundred men were out in front of the iron curtain (sic) playing on a makeshift stage which covered the regular opera orchestra pit. The public was very fire-hazard conscious, and clamored for the heads of those city officials who were even remotely responsible for enforcing the fire ordinances, so the orchestra carried on the entire season with the string players poking their elbows into each other (what with the crowded seating arrangement), and continued thus until the public tired of precautions and forgot them.

The Chicago Symphony Orchestra continued the inspiration and heart of musical development in the city, and we also had the Metropolitan Opera for a two weeks season every year. One of the unforgettable events was a concert with Richard Strauss conducting his own works. At the beginning of 1906 Theodore Thomas died and Frederick Stock took over—and, if certain conductors recently thought the going was rough with the Chicago critics, they should have seen what Frederick Stock went through.

Music in Chicago today has expanded and broadened beyond what that half-decade in the early 1900's had to offer. But, certainly, we had zest and belief in the future. Let us hope today's youngsters can make proportionate progress in music—and have as much fun out of it as we did.

LONDON

Aida Opens Covent Garden Season; 7 Concerts by Viennese

By ARTHUR NOTCUTT

THE Royal Opera, Covent Garden, opened its autumn and winter series on Sept. 29 with a magnificent production of Aida. The management have made a wise decision engaging an increasing number of guest artists for this season, which is planned for eight weeks and during which opera will be given exclusively and there will be no ballet performances.

In Aida, two days before the opening date, the tenor who was billed to sing Rhadames was taken ill, and, as there apparently is no English tenor capable of singing this role, it was necessary to obtain the services of Torsten Ralf, who flew from Sweden. This is the second occasion on which he has deputized at Covent Garden, the first being as long ago as 1935, when he came at the last minute during a Beecham season to sing Lohengrin and made an instantaneous success and was re-engaged for several ensuing seasons. Ralf excels to a far greater extent in lyrical roles than in those demanding great dramatic power, and for that reason his Rhadames lacked the heroic style this part demands.

Ljuba Welitsch, who made her Covent Garden debut last year as Salome, scored with what this writer considers the finest performance of Aida heard in this country for many years. Her voice has magnificent tonal power and is capable of every shade of expression. This production is likely to have great success and there will be numerous performances. When Welitsch returns to Vienna at the end of this month, the role will be taken over by two American singers, Doris Doree, who has been with the company since its formation, and Willa Stewart, to whose appearance we are looking forward. The cast was further strengthened by Silveri, who sang superbly as Amonasro. The English singers were Edith Coates, Amneris, singing with a full range and marked dramatic power; and Franklin as the High Priest. The Covent Garden chorus excelled, and the production was by Michael Benthall. Karl Rankl conducted, but adopted an unusually fast tempo which in many places destroyed the lovely sweep of the melody. To adopt a quick tempo is better than dragging, but surely the Aida tempi have a tradition which should not be distorted.

Substitution in Traviata

For the Traviata performance, Schwarzkopf was unfortunately indisposed, which naturally caused great disappointment and it was no easy task for a young English soprano to replace her at short notice. Blanche Turner acquitted herself with distinction under such difficult conditions and may take credit for an achievement of promise.

Joan Hammond Scores

One of the outstanding features of the season so far has been the first appearance at Covent Garden of the Australian soprano Joan Hammond, who has been resident in England for some years. Her debut at our National Opera has been far too long delayed and is now welcomed. Singing in Il Trovatore she revealed a voice admirably suited to the early Verdi, and in phrasing, lyrical feeling and dramatic insight she sang the music of Leonora with conviction and fully earned the warm tributes she received. She is to sing other parts later in the season which will be eagerly awaited. The Manrico was a young Swiss, appearing in England for the first time, Libero de Luca (it is understood that he is no connection of the veteran baritone). Allowance must be made for initial nervousness, but as he warmed to his task, he produced some fine, ringing high tones, and is evidently a singer of capabilities.

Carmen was the opera chosen when this Covent Garden Company was first formed about two years ago. It was felt by many at the time that this was an ambitious choice, as it is one of the most difficult operas to mount and the company did not then include singers of the requisite standard to do justice

TORSTEN RALF

to it. Vast improvements have been made since then, and when the work was given on Oct. 9 of this year, two interesting guest artists were invited for the leading roles. The Carmen was Else Brems from the Danish Opera, Copenhagen, who has had long experience in this part and sung it in many cities of Europe, including in Vienna under Bruno Walter before the Hitler invasion. She has a rich mezzo capable of varied inflection; this was a more refined Carmen than many we have seen, but she displayed the necessary temperament. The José was Franz Vroons from the Amsterdam Opera, a tenor of the first class, who can combine the lyrical with the fiercely dramatic. He sang the Flower Song with tender and convincing expression, and in the later scenes worked up the drama to its climax with splendid power which was never forced. He had previously broadcast in England but this was his stage debut here, and it is hoped that he will appear frequently.

An Effective Escamillo

The Escamillo was Paolo Silveri, now a regular member of the Company. He is a magnificent Italian baritone and a superb actor. Micaela was Blanche Turner, who sang the third act aria with great expression and at the end avoided the high B flat, so often introduced for the sake of mere effect and not in the score. The opera was mounted with costumes and scenery by Edward Burra. The conductor was Karl Rankl, who secured excellent playing and accompanied the singers sympathetically. There is no doubt that he is an operatic conductor of marked ability and invaluable as director of music to the company, but, like some other conductors, he varies according to the works he is directing.

Sadler's Wells Carries On

The Sadler's Wells Opera commenced its autumn and winter seasons on Sept. 27. There may be some confusion in the minds of readers as to what Sadler's Wells really stands for, and it should be explained that it is a theatre in a comparatively poor part of London, which was entirely rebuilt and re-opened by the late Dame Lilian Bayliss in 1931 for opera and ballet at low prices. The Ballet Company which bears this name has now achieved an international reputation, and when Covent Garden was re-opened in 1946 migrated there and works in conjunction with the Covent Garden Opera Trust. The Sadler's Wells Opera, however, remained at its own theatre.

The opening performance was Cosi Fan Tutti, which has achieved considerable popularity in London since it was revived by this company a few years ago. Staging was by Clive Carey and conducting by the director of music, James Robertson. This company provides an excellent training ground for young singers and many from the London and provincial colleges of music find their opportunity here. The repertoire contains many familiar operas of all types with the exception of Wagner, Strauss and other heavy works which are not suitable and wisely not attempted. The section from which the largest number of recruits is obtained is Wales, but numbered among the members, both chorus and principals, are singers from all over the United Kingdom and some from the Dominions. On Oct. 27 the company scheduled Verdi's Simon Boccanegra for the first time in this country. Another addition promised to the repertoire was a revival of Schwanda the Bagpiper, not heard on the London stage for some years.

Vienna Philharmonic Visit

The Vienna Philharmonic Orchestra has completed a series of seven concerts at the Royal Albert Hall. Five of these constituted a Beethoven Festival including all the symphonies and the Violin Concerto played by Menuhin. The conductor of the Beethoven Concerts was Furtwängler, and it is not surprising that, in spite of the high prices charged, the combination of this conductor and orchestra drew enormous audiences.

The other two concerts were under the direction of Josef Krips, who has been connected with the Vienna State Opera for many years. He was one of the prime movers in the re-organization of the opera company after the war, and was chief conductor during its London season last autumn, when he conducted three Mozart operas. The program of his first concert was admirably arranged, the first part consisting of the Euryanthe Overture, the Mozart Eine Kleine Nacht Musik and the Lied Eines Fahrenden Gesellen of Mahler, sung with the highest degree of art and most moving expression by Elisabeth Höngen. This singer is a regular member of the Vienna company, and excels in both opera and recital. She has a warm mezzo, with a lovely legato and intense dramatic power. The second part comprised the Schubert C Major Symphony, with Krips, conducting from memory, securing a magnificent performance. These Austrian musicians, obviously in love with this music, produced orchestral playing which it would be difficult to surpass. They have a uniformity of style that can be achieved by tradition and constant rehearsal. Visits of top ranking foreign orchestras are greatly appreciated by the British public and used to be part of our regular musical life before the War: it is highly satisfactory that they have been resumed.

Invitation to Americans

It must be made clear that this is no reflection on British orchestral players, who are as fine as any in the world: they have exceptional skill as sight readers, as foreign conductors visiting this country will testify. Also we have at least two orchestras that can compare favorably with those of any country.

It is rumored that one of our orchestras is to visit America next year. It has been years since one of the great American orchestras toured this country. If such a tour is organized, the visitors can be assured of a fine welcome.

Philharmonic in Polish Music

A concert by the Philharmonic Orchestra devoted entirely to Polish music was given in the Central Hall, Westminster. Turski's Second Symphony (which was awarded first prize in the music competition held this summer in connection with the Olympic Games) was the main work. Though the work is in one movement, there are three distinct sections; it is involved music, unsympathetic yet technically clever. Symanowski's first Violin Concerto was played by Eugenia Uminski with brilliance and mastery of its difficulties. The conductor was Gregor Fitelberg.

Recitalists Hold Forth

An interesting series of autumn piano recitals has been given on Sunday evenings at His Majesty's Theatre. Included was one by Denis Matthews, young English pianist who has made a considerable reputation as an interpreter of Beethoven. His program consisted entirely of the master's works, from the early, through the middle, to the late period, and his playing revealed ability of unusual order. In delicacy of touch, poetic feeling and power of expression this was Beethoven playing of great distinction in so young a man. Another was by Clifford Curzon, pianist, who seems at home in all schools of music: on this occasion the main works were Beethoven (Les Adieux) and a Schubert Sonata, both played with superb skill.

At two vocal recitals recently the main work was Schumann's Dichterliebe and both recitalists were baritones. Laurence Holmes' voice is somewhat lacking in volume but capable of delicate varieties of expression. Donald Munro has an excellent voice of some power, and showed ability as interpreter of this lovely cycle.

Winners in Geneva International Contest

This year's International Music Contest in Geneva assembled 256 participants from 22 countries, 85 of whom took part in the final examinations. The list of honors included citizens of Hungary, France, Austria, Switzerland, Italy, Germany, Holland, U.S.A., Belgium, Canada, Israel, Spain, Letland, Poland, Czechoslovakia, and one Stateless. First prizes went to: Gilbert Coursier (horn) France; George-Aurèe Nicolet (flute) Switzerland; Dr. Manfred Jungwirth (male singers) Austria; Julianna Farkas (female singers) Hungary. No first prizes were awarded in several categories, but second prizes given to: Paul Lukas (viola), Hungary; Marie-Therese Chailley (viola), France; Fulvio Montanaro and Cesare Ferraresi (male violinists), Italy; Marie-Claude Theuveny (female violinist), France; Maria Tipo (female pianist), Italy, and to three male pianists, Bela Siki, Hungary, Jean Franssen, Holland, and Georges Szlotsanyi, Hungary.

Julianna Farkas, Gilbert Coursier, Cesare Ferraresi, Manfred Jungwirth, Paul Lukacz, George-Aurèle Nicolet and Bela Siki were the soloists of the final concert of the prize winners, which took place on Oct. 3 at Victoria Hall under the direction of Ernest Ansermet with the Orchestra Suisse-Romande. It was broadcast by stations in Switzerland, France, Italy, Austria, Hungary, Poland, Canada and Germany.

Orchestra National of France For U. S. Tour

Orchestre National of France, conducted by Charles Munch, arrived in the United States on Oct. 13 by the *SS. New Amsterdam* for a tour of 40 dates between Oct. 14 and Dec. 5. The orchestra, whose passage is paid for by the French Government, has been booked by Jack Adams. Concert appearances here include engagements in San Francisco, Los Angeles, Houston, New York (Oct. 17) and other centers, with the opening in Bridgeport, Conn.

SOUTH AMERICA

Varied Offerings Enhance Music Programs in Brazilian Capital

By CEICAO DE BARROS BARRETO

Rio de Janeiro

A feature of the Brazilian Symphony Orchestra concert, led by Eleazar de Carvalho at the Municipal Theater of Rio, was Arnold Schoenberg's Chamber Symphony, op. 9, in first hearing in Latin-America. This work, one of Schoenberg's earlier compositions, although still marked by Wagnerian influence, shows notwithstanding high individuality and radically modern style. The score begins with a chord in intervals of fourths preceding the principal theme exposed by the horns. He eliminates feeling for tonality, employing with much originality of thematic construction the twelve tone scale and melodies marked by large skips.

A beautiful work results, holding the interest of the listeners. The difficult and complex music had from the fifteen solo players and conductor a distinguished treatment, acknowledged by the numerous audience in warm applause.

Carlos Gomes' Alvorada, the next number in the program, had from Carvalho a faultless interpretation. After the intermission, De Falla's Love the Sorcerer Suite was performed with the collaboration of the contralto Marieta de Souza, and the dancers Mariquita Flores, Ajára, Manuel Monteiro and Vaslav Veltchek. Although this was a more familiar score, the performance was less convincing that those accorded the novelties.

Tchaikovsky's Overture 1812 closed the program, the orchestra and the Navy Band cooperating in an effective reading. Eleazar de Carvalho demonstrated once again in this concert his musicianship and advancement as a conductor.

Szenkar Offers Novelties

The Brazilian Symphony Orchestra, in its series under Eugen Szenkar, offered in first hearing Handel-Harty's Suite, Miaskowsky's Symphony No. 16, Mignone's Second Fantasia Brasileira for piano and orchestra, and Nepumuceno's Suite Antiga. The Handel work, arranged for orchestra by Sir Hamilton Harty, comprises a Polonaise, an Arietta, and a Passacaglia. The lovely and melodious music was played with good style, sounding delightful, chiefly in the Arietta.

Miaskowsky's Symphony, which was premiered in 1936 in Europe under Szenkar's direction, to whom it is dedicated, contains much dramatic material, set forth in a highly romantic manner. It is written in the classical form, expertly orchestrated, with contrapuntal devices interwoven. The sombre unease of the Andante, almost a funeral march, was colorfully contrasted with the graceful Andantino and a vigorous Allegro non troppo of the finale. The score contains moving lyricism, also dramatic drive. Orchestra and conductor gave it an inspired reading.

Nepomuceno's Suite Antiga is a delicate work, with simplicity of style and melodic charm. As a reminiscence of the ancient suite, it comprises a Minuet, an Aria and a Rigaudon, played with sensitiveness by the orchestra.

Mignone's Fantasia Brasileira for piano and orchestra is based on two contrasting themes, one essentially melodious, the second with a marked rhythm entangled with short episodes in the piano part. It is a lively work, constructed with clarity and verve. The soloist was the pianist Heitor Alimonda, demonstrating a flawless mechanism and good command of the keyboard. He maintained perfect balance with the orchestra, which, led by Szenkar, gave a sympathetic support.

Cultura Artistica Recitals

In its series of recitals the Cultura Artistica presented at the Municipal Theater the French singer, Madeleine Grey, in a long list of songs by Ravel, Poulenc, Maurice Emmanuel, Delvincourt, Canteloube, Darius Milhaud, Prokofieff, Villa-Lobos, Mazetti, Sadero and Kosma-Jacques Prevert.

The soprano has a voice of clarity, although not powerful, with emotional coloring and vivid temperament. Her diction was clear, even in the Brazilian number, and, of course, she was thoroughly at home in the French songs, which were finely delivered. Darius Milhaud's Chansons d'Enfants and Ravel's Chansons Grecques were exquisitely performed, and Prokofieff's La Bavarde (in Russian), had to be repeated.

Mme. Grey granted several extras to an appreciative public. She was accompanied by the pianist Fritz Yank.

Attilio Ranzato Bows

In his recital at the Municipal Theater, under the sponsorship of the Cultura Artistica, the Italian cellist, Attilio Ranzato, in his début in Rio, offered an all-Italian program. The first half included Vitali's Ciaccona, Boccherini's Concerto in B Flat Major and Tartini's Sonate, Il Trillo del Diavolo. The cellist devoted the last part of his program to the modern composers Pizzetti, Renzo Bossi, Arrigo Petrollo, and his own composition Pattuglia di Tzigani.

Mr. Ranzato's fluent tone carried easily, proving his virtuosity and technical skill. Boccherini's Concerto was displayed with style and had a finely achieved cadenza. Tartini's Sonata, with all its technical demands, met with a clean and vigorous interpretation. A searching and persuasive treatment was given to Vitali's Ciaccona. The beautiful pieces by Pizzetti were played with imagination and profound feeling, as well as Petrollo's Canzone and Bossi's Tumulto. Ranzato's composition, a colorful piece, was much applauded by a good-sized audience. Encores were given. Otto Jordan, at the piano, was the assisting artist.

Cultura Artistica Has Anniversary

A recital by Wilhelm Kempff at the Municipal Theatre commemorated the 15th anniversary of the Cultura Artistica. The pianist chose for his program Schubert's Sonata, op. 120, in A Major, Schumann's Kreisleriana, op. 16, and Beethoven's Sonata in C Minor, op. 111. An experienced performer, with such technique and great manual dexterity, Kempff also gave to the works an interpretative quality of high order.

Kirsten Flagstad's Recital

The Associação Brasileira de Concertos presented in its series at the Municipal Theater Kirsten Flagstad in a program listing besides songs by Beethoven, Wolf, Schumann and Richard Strauss, a group of Norwegian songs.

Mme. Flagstad's rich, well-schooled voice, with a beautiful low register, was artistically disclosed in all her numbers. Beethoven's Die Ehre Gottes was magnificently sung, as well as the Strauss songs. The Norwegian items had especial expressiveness. Otto Jordan was the skilled accompanist.

VELA MONTOYA,
Spanish dancer, is now touring South America, giving programs of classical and flamenco dances and music with José Castro and Neal Kayan.

Spanish Dance Recital

The Spanish dancer Mariemma gave a recital at the Municipal Theater sponsored by the Associação Brasileira de Concertos, with Albeniz, Granados, Turina, Breton and popular Spanish music.

Mariemma made a favorable impression, with much rhythm emphasized by her perfect use of castenets. Gorgeous costumes and personal charm added to her success. Enrique Luzuriaga, pianist, cooperated with merit in the performance.

At the Press Association

The Hungarian mezzo-soprano, Guizi Toth Ladány, in recital at the Press Association, offered arias by Gluck, Verdi, Bizet, Handel, Lieder by Schumann, Schubert and Brahms, and songs by Hubay and Denzl. Mme. Ladány has a voice of pleasant quality and good technique. Her Lieder were poetically projected, deserving much applause from her public. Leonora Gondim, pianist, supplied good support.

French Songs by Delbrel

Also at the Press Association was heard a recital of French songs given by the soprano Yvonne Delbrel. A group by Fauré opened the program, sung in good vocalism and diction; following were numbers by Duparc, Chausson, Hue, Perez and Massenet. Initial nervousness, hampering the singer's powers, was soon overmastered, and she acquitted herself successfully. Francisco Mignone played excellent accompaniments.

Gomberg and Moscovitz in List

The young musicians Dina Gomberg, pianist, and the soprano Sylvia Moscovitz, made their début in another Press Association event. Dina Gomberg's playing of Scarlatti Sonatas, Chopin pieces and a group by Villa-Lobos was marked by musical intelligence, good taste and sure technique.

Sylvia Moscovitz, in classic, romantic and modern compositions, disclosed a good voice, of small volume, singing with style and clear enunciation. Leonora Gondim was accompanist.

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CANADA

Toronto Symphony to Give 74 Co

TORONTO.—From Sept. 27 to Oct. 2 was Symphony Week in Toronto. The Toronto Symphony Orchestra set as its objective the raising of $60,000, to support its activities.

During the 1948-1949 season, the orchestra will give 74 concerts which will include 24 subscription concerts, 26 "pop" concerts, 10 concerts for young people and other concerts, including five in other Ontario ciites. The orchestra's budget anticipates expenditures of $270,000 and earnings of $210,000, leaving $60,000 to be raised for the sustaining fund.

Concerts for Young People

One of the orchestra's most important activities is its concerts for young people. There is a series of five full length evening concerts for the pupils of the Toronto and District High Schools with series tickets available to students, at $2.00 for the five events. There are also five orchestra matinees for public school children sponsored by the Board of Education.

40 Broadcasts Scheduled

A one-hour portion of at least 40 of the season's concerts will be broadcast from coast to coast in Canada. Twenty-six of these are "pop" concert broadcasts heard every Friday night on the full CBC network from 9:00 to 10:00 p.m., and are sponsored by the Robert Simpson Company, Ltd. The other 14 are subscription concert broadcasts and are heard on the CBC Dominion network on Tuesday nights from 8:30 to 9:30 p.m. In addition the orchestra does a number of broadcasts sponsored by the Ontario Department of Education which are sent direct to schools throughout the province.

Sir Ernest MacMillan is conductor of the orchestra and Mr. Paul Scherman, is assistant conductor.

The subscription concerts are held in Massey Hall. Soloists include: Gezá De Kresz, violinist; Ida Krehm, pianist; William Primrose, violist; Eileen Farrell, soprano; Witold Malcuzynski, pianist; Marcel Grandiany, harpist; Clifford Curzon, pianist; Dr. Fabien Sevitzky, guest conductor; Joseph Szigeti, violinist; Artur Rubinstein, pianist; Heifetz, violinist.

Jack Elton, general manager of the orchestra, predicts a sell-out season.

Chile Greets Vinay

Ramon Vinay, Chilean tenor of the Metropolitan Opera, has returned to his native country for the first time since he was three years old. He goes back as a leading artist of the Municipal Opera Company. At his debut in Santiago, he is reported to have received 43 curtain calls at the close of Otello, in which he sang the title role. Since then he has been decorated three times by the Chilean government and has been the guest of the President of Chile.

Vinay returns to the United States for his fourth season at the Metropolitan and will also be heard in Italy for the second time this season at La Scala in Milan and the San Carlo in Naples.

Katchen in Europe

Julius Katchen, young American pianist, is in Europe, where he has been appearing in Greece, Turkey, Germany, Holland and France, with several reengagements. Some of these appearances included performances with the Concertgebouw Orchestra under Edward Van Beinum in Amsterdam and as soloist (the only American) at the Festival in Besancon, France, where he played the Tchaikovsky Concerto and Gershwin Rhapsody with orchestra and gave a sonata recital with Pierre Fournier, cellist. Mr. Katchen has also appeared in Palestine.

Where to Bury Bach?

The problem of where to place the body of composer Johann Sebastian Bach, who died in 1750, is causing a minor furor in Leipzig, Germany. It seems that the blitzed St. Johannes Church in Dresden, under which the body is interred, is now being rebuilt. The people of Leipzig are bitterly divided as to whether the remains should be replaced in the St. Thomas Church there or in a specially built mausoleum.

SILHOUETTES

First Notes from Metropolitan

By MARY CRAIG

The cancellation of the annual fall press conference came as something of a blow to the ambulatory reviewers who have enjoyed, since the start of the Johnson regime, a pleasant hour of season pre-view with Sherry's and the Met. staff supplying a soothing mixture of canapes and singers. The year of reverent assemblage before the desk of the great buddha, Gatti, had passed, and the press was entertained, informed and, more or less, charmed by meeting the new singers informally and personally.

Well-a-day, no sandwiches, no refreshment and only a few new singers. But first the all-important opening night, Nov. 29, the massive orchestral chords will crash and the curtains will sweep apart to the stage thunder and tumultuous chorus of Verdi's Othello—Act I, the storm scene.

Licia Albanese, a favorite of Met. audiences, will sing her first Metropolitan Desdemona with Ramon Vinay as the tormented Moor and Leonard Warren as the malicious Iago. Fritz Busch will conduct.

Restorations to the Repertory

Certain opera revivals are planned, the longest absent from the schedule being L' Amore dei Tre Re (Italo Montemezzi), 1940-41 and L'Elisir D' Amore (Gaetano Donizetti), 1941-42. Others less strange to the newer crop of box-office customers are Salome (R. Strauss), Mignon (A. Thomas), and Le Nozze di Figaro (Mozart).

New to the Roster

Interest always centers on the lucky new contract-signers, six out of nine this season being as American as the corn-pone, sweet potato, baked-beans and wheat-cakes of their native sectors. Of the sopranos, *Anne Bollinger* is Idaho born; educated in Nashville, Tenn., and at the University of Southern California. She made her debut in 1944 at the Hollywood Bowl and has had experience in oratorio as well as opera from Central City (Colo.) to Tanglewood. *Marilyn Cotlow*, winner of the 1948 Auditions of the Air, is a Minnesota girl. She has sung the Queen of the Night, in Mozart's Magic Flute, and similar roles in major orchestral and opera engagements. New Yorkers will recall her portrayal of the lead role in Gian-Carlo Menotti's The Telephone. East Side, West Side is a familiar air to *Gertrude Ribla* who needs no introduction to Met. audiences. Born in New York City, a contest winner notable for her vocal gifts, she has recently been heard with NBC Orchestra, Toscanni conducting, and as soloist in excerpts from Berg's Wozzeck with the Philadelphia Orchestra.

Jean Browning Madiera is another entrant from the Middle West, which seems currently to be sending us the singers. Illinois is the state, although St. Louis and Missouri are credited with the training and first appearances. Specializing in opera, the contralto took over the title-role in Menotti's The Medium last summer in the London and Paris showings.

From Boston, Mass., comes *Paul Franke* new to the tenor wing of the Met. The New England Conservatory, the New England Grand Opera Company and New England's Koussivitzky brought him to the fore. *Frank Quarrera* is also no stranger to the young artist class. The Philadelphia (Pa.) baritone, a winner of this year's auditions of the Air, had his training at Curtis Institute interrupted by war service. This season, his return to the singing field brought contracts for La Scala, Milan, and the Metropolitan.

From Over-Seas

Italy sends *Italo Tajo*, who beside opera in Turin and other Continental centers and at Glyndebourne, England, has lent his bass-baritone voice to recordings and operatic films. From Bulgaria comes *Lubonur Vichegonov*, whose deep bass has been heard in the opera houses of Barcelona, Prague, Paris, Zuerich. Yugoslavian dramatic soprano *Ljuba Welitsch* numbers the Vienna State Opera, Salzburg, Graz, Glyndebourne, the Edinburgh Festival and Covent Garden among her many European appearances.

RICHARD TUCKER

Takes on the job of referee between two of his three sons, Barry and David. The Metropolitan tenor has recently been concertizing in the mid west where he also made guest appearances for the fifth consecutive year on the Chicago Theatre of the Air, directed by Henry Weber, chalking up a record as the most re-engaged soloist of the series. Now on tour in Canada and the United States, Mr. Tucker will return for concerts here, his first in New York City. He will be heard in three programs at Town Hall, the first being scheduled for Nov. 15 with the Little Orchestra; Nov. 16 he sings at the Academy of Music, Brooklyn; and in Carnegie Hall Nov. 24 with Georges Enesco. The Metropolitan Opera will claim him for romantic rôles again this season.

Staff Appointments

Fritz Reiner, well-known symphony and opera conductor, heads staff appointments. *Tibor Kozma*, comes to the Met. by way of Budapest, Brns (Czechoslovakia), and the Lewisohn (N.Y.) Stadium. *Thomas Mayer*, assistant conductor, who assumed duties at the end of last season is retained as a permanent staff member. He is from Berlin, Germany, and has had general European and South American experience. Mr. Johnson further announced that owing to the deferment of seasonal arrangements, negotiations are now being conducted with other artists, many contracts being still pending as are also projects for additions to the repertory. His statement concludes with a grateful paragraph addressed to subscribers and patrons and a cordial invitation to the members of the press to come in and see him sometime. Caution to new reporters. Don't overlook the downstep into the sanctum. The unwary have been known to enter and fall flat on their proboscides. It is said that great Gatti planned it that way. Mr. Johnson's views have not-to-date been ascertained. He has invited questions and has not apparently drawn the line between pertinent and impertinent.

Anyhow, dear public, here is your Grand Opera. The season is assured, the lights will go up and the players and unions will put on a show. The jeweled dowagers will try new tricks and the neophytes of lyric drama will pray. Remember the date, Nov. 29 and let's all go.

Margaret Matzenauer Re-opens New York Vocal Studio

Returning to the instructor field after a year's absence, Margaret Matzenauer, the diva who sang for twenty years with the Metropolitan Opera, has begun active teaching in her West 86th Street studio, beautifully styled in modern décor. The contralto spoke enthusiastically of the work she plans for her pupils. "I wish," she stated, "To have the time and opportunity to equip them thoroughly; not only in the art and deportment of the stage but in vocal skill, repertoire and musicianship."

One can guess that Mme. Matzenauer's requirements of her students will be maintained at a high level. It may be recalled that she was one prima donna who never used a score or a word-book in oratorio or concert. She was always "letter-perfect" or, we should say, note-perfect.

MARGARET MATZENAUER

Mme. Matzenauer spoke with affection and interest of the many singers who have been under her guidance and of the present promising new aspirants. "I was so happy to read of Elizabeth Wysor's European success. She was one of my girls, you know, as was Blanche Thebom, now at the Metropolitan. And Nell Tangeman, Donald Dickson, Margaret Brink, Jane Hobson and Muriel O'Malley were all listed on my roster. I follow what they are accomplishing —those who have spread their wings and gone out into the song world. And I have great hopes for the young singers in my care who are being readied for performance."

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NEW YORK CONCERTS

CARNEGIE HALL

Philharmonic in Verdi and Charpentier Scores

Dimitri Mitropoulos, conducting the Philharmonic Orchestra on Oct. 14, proved that excellence of interpretation can surmount the weakness of the works presented. The overture to the opera Nabucodonosor by Verdi and Charpentier's orchestral suite, Impressions of Italy were written by the composers in their youth. Both have the characteristics of maturing genius but both are faded. The overture written even before Trovatore is full of clichés, Impressions of Italy has melodic charm, especially in the first four movements, but the final section is trivial and unduly noisy.

The second half of the program consisted of Tchaikovsky's Symphony in F minor No. 4, Op. 36. Mr. Mitropoulos gave it color and drama which brought him an ovation from the enthusiastic audience. H. W. L.

French Orchestra Bows

The Orchestre National, numbering 96 players, and accredited with being the finest French orchestra to survive the war, made its first New York appearance Oct. 17, with Charles Munch directing. The concert, under the official patronage of Ambassador Henri Bonnet and for the benefit of American Aid to France, proved an outstanding musical event.

In a comparison of the ensemble's technique, tone quality and style with American symphonies, the Orchestre National ably holds its own. The group sounded considerably "different" in its general tonal texture to those listeners not familiar with performances by French orchestras. The quality was not nearly as luscious as we are accustomed to hear, but the playing was more sophisticated and both intellectually and soul satisfying. Mr. Munch was in top form and his direction was brilliant. The performance of these fine musicians was notable for a rare coordination, meticulous accuracy, and a style of interpretation in the music of their country that was an unalloyed delight. The climax of the evening was reached in Ravel's lovely and haunting Tombeau de Couperin, followed by the charming Roussel work, Bacchus et Ariane.

With the exception of Walter Piston's Toccata, written especially for the tour, the program was all-French. Other works heard were: Le Corsaire Overture of Hector Berlioz; Symphonic Liturgique of Arthur Honegger; Le Tombeau de Couperin of Maurice Ravel; Bacchus et Ariane, and Second Suite d'Orchestre by Albert Roussel.

W. A. T.

Ella Goldstein Heard

One of the few younger pianists with an understanding of the romantic school of instrumental composition, Ella Goldstein added this facet of lyricism to her all-round excellence of performance in her Oct. 6 concert. Technical brilliance and interpretative scope have been noted in previous hearings when contemporary works overbalanced her program. Miss Goldstein gave real pleasure on this occasion with her sensitive and suave playing. M. C.

Hambro Opens Twilight Series

Leonid Hambro, Naumburg piano winner of 1946, gave a fine exhibition of talent at his recital of Oct. 10. Mr. Hambro offered playing of such high order as to evoke continued interest and applause. His musicianship was manifest at once in his rendition of Beethoven's Sonata Les Adieux, while Bach's familiar Chromatic Fantasy and Fugue attained new expression and masterful reserve. Other numbers performed were Schubert's C Minor Impromptu, Bartok's Night and The Chase. Mr. Hambro introduced, with charm of performance, Ten Bagatelles by Robert Mann. This was the opening event in the new Carnegie Hall Twilight Concert Series. L. J. G.

Szymon Goldberg in Outstanding Recital

Before an audience which included many dignitaries of the musical world, Szymon Goldberg, a violinist of European renown, began his recital on Oct. 10, with Handel's Sonata in D major. From the first it was evident that Mr. Goldberg is one of those rare artists to whom music is not an object to be used for personal aggrandizement, but a revered medium through which he wants to reach his audience. His sincerity as interpreter based on an impeccable technique, gave his reading of this Sonata special distinction. The same principle was applied to Bach's Partita in D minor (for violin alone) which afforded an uplifting experience. The Chaconne was played with consummate technical and musical mastery.

After intermission followed Franz Reizenstein's Prologue, Variations and Finale (en forme d'une danse fantasque). The work is neo-romantic, melodious, and gives a soloist ample opportunity to show technical prowess. The closing section, Schubert's Adagio and Rondo in A major was followed by many encores. Erich Itor Kahn assisted at the piano. H. W. L.

SZYMON GOLDBERG
left) after his recital at Carnegie Hall talks over future plans with his European representative Peter Diamand.

Eidus in Varied List

Arnold Eidus might be termed a master of melody after his performance of Oct. 15. The young violinist played with remarkable tonal sweetness, smooth legato and fluent virtuosity. In fact line and color were so in evidence that the listener often lost the sense of basic contrapuntal design, becoming enthralled with the artist's superb technical skill. The programmed list included the Mozart-Kreisler Rondo; Brahms' Sonata in A major; Concerto in A minor, Glazounov; Sonata in D, Hindemith; and compositions by Chasins-Persinger, Szymanowski and Wieniawski. Leopold Mittman was an admirable assisting pianist. M. C.

Richard Farrell Makes Debut

Richard Farrell, pianist, who made his first appearance on Oct. 16, is a strong artistic personality, in spite of his youth. In his opening number, Bach-Busoni's Chaconne, he showed a distinct feeling for the architectural design of this monumental piece. He played it with sensitive coloring and also great brilliancy, never losing sight of the over-all conception. Schubert's A minor Sonata Op. 143, approached with too much classical objectivity, lost some of its lightness and romantic flavor. The first movement was taken too meditatively. The ensuing Andante was unnecessarily serene and the closing Allegro vivace lacked the demanded joyousness. But all these exceptions do not detract from the fact that Mr. Farrell has a first-rate pianistic talent. Ample proof was given in his reading of Copland's Sonata (1941). Here one felt under the spell of an authoritative interpretation, fully convincing.

In works by Chopin and Liszt Mr. Farrell exhibited his excellent technical facilities. Cordially applauded by his audience, he responded with several encores. H. W. L.

Piano Program by Podis

For the most part, Eunice Podis selected rather heroic music for her Oct. 18 concert. It was built around the Liszt Sonata, which is quite a handful for any pianist; and the Prokofieff Toccata, with some Shostakovich Preludes, also demands motor force rather than sensitivity. This was a miscast program

(*Continued on page* 15)

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Chicago Herald-American, Tues, Apr. 27, 1948—II

Negro Baritone Headed for Stardom

By CHARLES BUCKLEY

Competition among young singers for a place in the musical sun being what it is, the odds against an outstanding singing career are heavy. But we'll go out on a limb and predict that Joseph Cole, Negro baritone who sang at Kimball Hall last Sunday, has a better than even chance of reaching stardom. Cole has the natural wherewithal for solid, lasting success—good voice, good sense of pitch and rhythm plus innate musicality where phrasing and accentuation are concerned. Furthermore, he has the intelligence and industry to realize his potential. . . . His interpretations were purposefully planned, with care for both style and content.

●

"There was singing of instinctive musicality and—more than that—of sound intelligence in the recital of Joseph Cole. Particularly noticeable was his sense of the intimacy of Lieder style that brought truly meaningful presentations of Schubert's 'Die Post' and 'Der Wegweiser,' that he is conscious (and urgently so) of phrase and accent and poetry gives distinguished promise to his work."
—Irving Sablosky, Chicago Daily News, April 27, 1948

●

"This vocalist gave evidence of serious musical intention. . . . His natural voice is of excellent quality. Mr. Cole understands the importance of making vocal tone a reflection of the text."
—Felix Borowski, Chicago Sun-Times, April 26, 1948

●

". . . he is gifted with a musical ear which guides him in good intonation and generally effective interpretations. One was especially impressed with 'Honor and Arms' from Handel's Samson and the impetuous last section from the Aria from Verdi's 'Attila'."
—N. Y. Times, April 19, 1948

●

"A voice of good volume and likeable quality."
—New York Herald-Tribune, April 19, 1948

●

"Cole is musical, sings with notable intensity, and understands above all, how to put energy into his performance. There was not missing in his interpretations countless effective moments."
—Translation from the German Wolfgang Streseman-Staats Zeitungen, April 19, 1948

By Claudia Cassidy

He has a sense of the dramatic in the accenting and reinforcing of climactic line, a quality of elemental simplicity to state the eloquent case of a Handel Passion, or the darkness of Brahms' "Verrat," and he has cared enough about the resources of technique to open a wide door into the flexible brilliance necessary for so fllorid an aria as "Honor and Arms" from Handel's "Samson." In interpretation as in voice Mr. Cole is a bedrock singer who stubs his toe on the artificial. He has an exceptional voice, a resonant baritone of good quality.

CHICAGO TRIBUNE, April 27, 1948

CONCERT MGT. RAY HALMANS ROUTE 1, CONCORD, NEW HAMPSHIRE

New Intermission Feature for N. Y. Philharmonic Broadcasts

Weekend With Music is a new and original intermission feature of the New York Philharmonic-Symphony broadcasts (CBS, Suns., 3:00 to 4:30 p.m., EST) with Deems Taylor presenting teen-agers to the nationwide radio audience, a climax to weekend visits to opera, ballet, concerts, and the theatre in New York City.

Weekend With Music offers students opportunity to visit traditional centers of musical culture, and to meet backstage some of the most celebrated artists of our time as guests of the Standard Oil Company (New Jersey), sponsors of the Philharmonic's broadcasts. The musical excursion culminates in the Sunday afternoon visit to Carnegie Hall, where the airings of the orchestra originate. Joining Deems Taylor in a special broadcasting booth backstage, they share with Mr. Taylor their musical experiences of the weekend and discuss their own communities' musical achievements for the benefit of radio listeners.

The young people participating in the broadcasts are chosen, on the basis of their special musical interest or ability, by a distinguished board of music educators and artists, in cooperation with the Music Educators National Conference, the National Federation of Music Clubs and other prominent organizations. The procedure to be followed in selecting the participants is designed to insure complete impartiality, and to make it possible for students in all parts of the nation to qualify.

Application forms have been mailed to more than 25,000 high school and parochial school principals. Each school may nominate students from the 10th to the 12th grades whose musical interests and background would enable them to qualify. The school nominations are reviewed by the board, and semi-finalists selected. These are requested to go to the nearest CBS station in their city or region, where a brief interview is recorded. The recordings are submitted to the advisory board to help them in determing the final selection.

Deems Taylor also acts as commentator of the musical portion of the Philharmonic concerts.

DEEMS TAYLOR conducting his intermission discussion on CBS with three high-school teen-age guests on the initial broadcast of the N. Y. Philharmonic, Oct. 10. (L. to R.): Robert L. Taylor, 16, of Verona, N. J.; Julia Koestering, 16, of St. Louis, and Sonya Beyer, 17, of Salt Lake City. Engineer Carl Harris, rear.

Chamber Music on WOR

A chamber music series heard over WOR (9:30 a.m., EST), under the supervision of Sylvan Levin, music director of the station, has developed an impressive following of regular listeners since its inception the latter part of June. For sheer musical worth and well balanced programs of unusual and interesting variety, the series merits a much better time-spot.

Not only is the music delightfully performed by carefully selected musicians from the WOR Orchestra to ensure a well-knit and unified ensemble, but an added feature has been the appearance of such soloists as George Drexler, Artie Shaw, and Maggie Tyre. The series does not present just string quartet scores, but authentic chamber music for every possible combination. Since the program's beginning, the music fare has been of wide range and has included the works of Beethoven, Mozart, Schubert, Brahms, Mendelssohn, Dvorak, Glinka, Shostakovich, D'Indy, Ravel, Turina, Juon, D'Osten-Sacken, Fritz Kreisler and Barber. The members of the quartet are Harold Kohon, Harry Neidell (violins); Morris Shostock (viola), and Moses Havivi (cello).

These broadcasts should not be overlooked by dial turners who enjoy and appreciate good music played at its best.

Sage Chapel Choir Resumes Sunday Morning Broadcasts

Celebrating its 50th anniversary, the Sage Chapel Choir of Cornell University began its fourth season of Sunday morning broadcasts over WHCU (Ithaca, N. Y.) Sunday, Oct. 17 at 10:30. This broadcast initiated a series to be heard during the entire school year except on the Sundays which fall during vacation periods. Programs will comprise mainly selections to be sung during the service following, but will also include occasional organ numbers by William A. Austin of the music department. Donald J. Grout will conduct the choir, as he has for the past three years.

Plans for the 150-voice mixed choir include, in addition to the regular Sunday broadcast and service, a Christmas program, a concert early in 1949, and a presentation of Kodaly's Psalmus Hungaricus in early May. A series of monthly shows over the student station, WVBR, has also been scheduled.

In preparation is Bach's Passion According to St. Matthew for presentation in the spring of 1950 in conjunction with a festival commemorating the 200th anniversary of the composer's death. The early start is necessitated by the unusual length of the work. Present members of the choir who graduate in June will be invited to return to sing in the festival.

Fred Waring Starts Tour

It seems the fashion in radio this season for shows to take to the road on concert tours. Fred Waring and his Pennsylvanians left New York Oct. 26, on the most strenuous personal appearance tour the group has entered upon in years. The 1948 tour, 46 days in length, to be concluded with a concert on Friday evening, Dec. 10, will take them to 39 cities in 15 states, including Aberdeen, S. D., Fort Worth, Tex. and points between. During those 46 days they will give 39 concerts, 34 morning broadcasts, and seven Thursday evening programs, heard at 10:30 p.m., EST, over the local station and the NBC network. Within their schedule the Pennsylvanians have made no provision for days off. Each day they will give at least one performance. Most of the days they will give two, and on Thanksgiving Day in Des Moines, Pa., they will give three, a morning broadcast, a matinee concert and their regular Thursday evening program. Of course there will also be rehearsals.

WABF to Broadcast Sonata Cycle

Station WABF (FM) is broadcasting a series of three recitals beginning Saturday afternoon, Oct. 23, at 5:30 p.m., EST, that will be devoted to all of Beethoven's ten sonatas for violin and piano. The programs are performed by Benno and Sylvia Rabinoff, violinist and pianist, and originate from the stage of Town Hall. Other performances take place on Nov. 13 and Dec. 4, also at 5:30 p.m. The concerts will be aired in their entirety, without interruption for commercial comments.

Lanny Ross on Mutual

Two new programs featuring Lanny Ross, tenor, made their bow in October over the Mutual network. The first of the programs, titled the Lanny Ross Show (MBS, Sats., 9:15 to 9:30 p.m., EST) made its debut on Oct. 16 with Mr. Ross accompanied by a 30-piece orchestra under Sylvan Levin. The second was a week-day presentation featuring Mr. Ross and an instrumental trio, which was launched Oct. 18 (MBS, Mons., 11:45 to 21 noon, EST).

RADIO NOTEBOOK

Standard Oil Company (New Jersey), sponsor of the NEW YORK PHILHARMONIC ORCHESTRA broadcasts over the CBS network, gets no out-and-out commercial plug on the programs and asks none, although the company is spending an estimated $1,250,000 a year for the series. . . . In honor of his 25th season with the Boston Symphony Orchestra, DR. SERGE KOUSSEVITZKY, was recently awarded a solid silver baton by radio station WBMS. The baton, an exact scale model of one of the maestro's own sticks, was presented during a special broadcast originating in the living room of his Brookline, Mass., home, and he used it to conduct his first concert of the new season. . . . Prizewinners of CBS' Arthur Godfrey's Talent Scouts are doing well. Singer SONNY CALELLO is featured at the Copacabana in New York. Vocalist NADINE BEST was starred recently at the Senator Hotel in Atlantic City, and singer BILL LAWRENCE landed a regular job on Godfrey's daytime program and the CBS Morey Amsterdam Show. . . . HAZEL and PAOLO GRUPPE performed the Chopin Cello and Piano Sonata, Op. 65, Sun., Oct. 10, on WNYC's Chamber Music Hour. . . . ADI BERNARD, pianist, gave a recital via WNYC on Oct. 10. . . . JOSEPHINE ANTOINE recently sang a return engagement as guest soloist on CBS' Your Song and Mine. . . . PAUL WHITEMAN and his orchestra are on a month-long tour that will take them to Canada and as far west as Missouri. . . . BEN GRAUER marked his 18th anniversary with NBC, Oct. 15. It was on that date in 1930 that he did his first announcing stint for the network. Today he is the network's top special events radio and television reporter and has just returned from a 4-week trip abroad where he visited Italy, Israel, Greece, Czechoslovakia, Germany and France. . . . Station WABF-FM will broadcast on OPERA FESTIVAL during the month of November, sponsored by Columbia Records, Inc. . . . The NBC SYMPHONY brought its summer season to a close, Sat., Oct. 16, with MILTON KATIMS making the last of three appearances as guest conductor on this occasion. . . . The METROPOLITAN AUDITIONS OF THE AIR scheduled to inaugurate its new season over WJZ-ABC on Sun., Oct. 17, will instead present its first candidates on the air Nov. 28.

Conley Receives Award

Eugene Conley, tenor, according to Max Sherover, director of the Linguaphone Institute of America, was named one of five outstanding figures in the world of entertainment to receive the annual awards of the Institute. Other recipients are Van Heflin and Barbara Stanwyck of the screen; and Dick Kollmar and Patt Barnes of the radio.

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Balanchine Ballets at City Center

By ROSALYN KROKOVER

The New York City Center Ballet Company, which in reality is the Ballet Society of previous seasons, opened at the City Center on Oct. 11. According to the prospectus on the program, "the productions offered by the New York City Center Ballet Company include unfamiliar works by eminent composers and new works by musicians, choreographers, painters and dancers who are embarking on their careers." That is all very commendable but of the "ten such ballets announced" all have been performed—in other words there are no real premieres—and of the six ballets given on the first two sets of performances five were by Balanchine—a choreographer one could hardly put in the "embarking on a career" class.

Concerto Barocco, Symphony in C and Orpheus were the ballets selected to start the season. Concerto Barocco was dressed in its original Berman regalia from the old Ballet Caravan days. Since we have become accustomed to the simple, severe black slips and plain drop of the Ballet Russe production, the fussy, faded and worn costumes detracted considerably from the clean patterns of the ballet. Marie-Jeanne danced the solo part with technical assurance, although her phrasing was not always as smooth as it might have been. She was assisted by Moncion and Ruth Gilbert.

Orpheus Has Striking Score

Orpheus was again performed by Maria Tallchief, Francisco Moncion and Nicholas Magallanes in the important roles. Because of the masterful score Stravinsky has composed for this work and because of Naguchi's extraordinary costumes and sets, it is by far the most important achievement by this group.

Bizet's Symphony in C was much better performed this year. Changes in the solo personnel helped contribute to the improvement. Marie-Jeanne and Jocelyn Vollmar (the latter from the San Francisco Ballet) were the new faces and both dancers, of course, were of professional calibre. Miss Vollmar proved herself to be a gifted and attractive dancer in her first assignment. Maria Tallchief again displayed her dazzling technique and smart sense of style while Tanaquil Le Clercq handled her part with a little more finesse than last season. The men were Moncion, Magallenes, Bliss and Bolender.

Second Ballet Program

The second program for Oct. 18 and 19 offered Serenade, Punch and the Child, and Symphonie Concertante in E flat (K. 364). The last part of the Tchaikovsky Serenade, starting with the trio adagio danced by Marie-Jeanne, Pat McBride and Herbert Bliss, was excellently performed. From there on to the ending the ballet was obviously worked out with thought and care; but the first sections, in which the corps de ballet had the stage, were ragged and rough in style and ensemble. Punch and the Child had the same cast as last year—Bliss, Tompkins, Kursch, Le Clercq, Laskey, Jones, Jackson, Moncion and Bigelow—and the choreography by Fred Danieli was the same, which means that the Armistead costumes and sets are still the best part of the ballet.

The company turned in its best all-around performance thus far in the Mozart Symphonie Concertante. Although Le Clercq is still no match for Tallchief, she has improved immeasurably while Todd Bolender made his best showing of the season.

Hugo Fiorato and Jack Braunstein played the violin and viola parts expertly and the orchestra, under Leon Barzin's direction, was consistently excellent.

Rey at the Y

A dance recital under the title, Rhythms of Spain, was given at the YM & YWHA Dance Center on Oct. 17. The company, headed by Federico Rey, had two other dancers (Pilar Lopez and Tina Ramirez, a pianist (Raymond Sachse), a guitarist (Carlos Montoya), and the Galician Bagpipe Players. The dances ranged from the 18th Century popular to de Falla's El Amor Brujo. Mr. Rey, who was first seen in this country as Argentinita's partner and has since served a four-year turn in the army, has lost none of his skill and showmanship. His heel work was clean crisp and rapid. In the dances—such as those from the Basque provinces and an early Bolero—in which a ballet technique was also necessary, the intricate steps were projected with immaculate smoothness. New to the group was Pilar Lopez, an expressixe dancer with an elegance that was especially effective in her solo, Andaluza, by De Falla. Tina Ramirez, a very gifted young dancer, still has a few faults to be ironed out. The position of her head, with the chin in and the shoulders raised, gives an impression of almost no neck. Her make up, also, could be more becoming. Her foot work, though, was good and there was much spirit in her dancing.

El Amor Brujo Danced

One of the larger numbers on the program, El Amor Brujo, was given a better integrated concert performance than one usually sees. With Mr. Rey as both the Spectre and Carmelo, Pilar Lopez as Candelas and Tina Ramirez as Lucia, the story was intelligently carried through in the five dances. The novelty of the program, traditional dances of the Galicia, had the Galician Bagpipe group marching down the aisle, and up on the stage, as an introduction to the charming dances. The whole program had a gay, festive air as well as authenticity in costumes and choreography. In fact the costumes, all designed by Rey, were in superb taste; the color combinations and fabrics were exceptional. This is a group worth watching.

FEDERICO REY'S
Impression of Amor Brujo as he presented it with his company at the YM& YWHA Dance Theater on Oct. 17. After the company's Ziegfeld appearance on Oct. 24 it left for a concert tour of Canada, United States, and Cuba.

The Red Shoes

In the Anderson fairy tale, once upon a time there was a little girl—perhaps a selfish little girl—who put on a magic pair of red shoes and from that point on couldn't stop dancing. Not a bad idea for a ballet; and it has been made into just that by the British actors and actresses in the cast of The Red Shoes, which is now playing at the Bijou Theatre.

The film itself is a long one, frequently a preposterous one, and its main outlines need not concern us here. In the main it is a lengthy excuse to present three fine dancers—Moira Shearer, Robert Helpmann and Leonide Massine—in a longish ballet conceived for the screen. This is, for the first time, a balletic experiment in terms of the cinema and, as such, interesting. It is in technicolor, lasts about twenty minutes (or perhaps a little less), and fortunately is far more brilliantly conceived than the film which surrounds it on either side.

The basic idea of the Anderson story is followed, but lavish use is made of effects that would be possible only on the screen. As pure choreography, the work is not bad at all. It may be derivative—Massine did have much to do with it, and some of his own clichés are present—but the movements are striking, are always in relation to the story, and there are some surrealistic effects (one with a newspaper cut in the shape of a man is especially imaginative) that are brilliantly conceived. The principals dance superbly, though Helpmann's role is secondary, as is Massine's. It is to Miss Shearer that the brunt of the work falls, and she reveals herself to be a dancer of technical brilliance and emotional resource. It is

(Continued on page 28)

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NEW YORK CONCERTS

(*Continued from page* 11)

for Miss Podis, who has the sensitivity but neither the motor force nor the power demanded for such music. When she was playing Scarlatti, or a soft impressionistic piece like the Griffes White Peacock, the results were musicianly and agreeable. It must be said, too, that even in the difficult Liszt Sonata the notes were nicely ordered: Miss Podis has a brilliant technique. What was missing, though, was the true bravura approach, with volume piled high and the melodies spread wide. Miss Podis also gave the first New York performance of four recent Anniversaries by Leonard Bernstein. Bernstein writes those little sketches like Virgil Thomson does his Portraits—they are supposed to commemorate specific people. In this case, Bernstein's people are Felicia Montealegre, Johnny Mehegan, David Diamond and Helen Coates. Musically the four pieces are, presumably, more or less character sketches of the subjects, and are hard, brilliant pieces of writing, like polished, curled steel filings thrown aside from a lathe.

R. K.

TOWN HALL

Nies-Berger Chamber Orchestra Begins Series

With a program made up mostly of unfamiliar music, Edouard Nies-Berger opened his chamber orchestra series on Oct. 8. Soloist of the evening was Amparo Iturbi who played Haydn's Concerto for piano and orchestra with technical finesse and fluency but cool objectivity. In two transcriptions for piano and orchestra by her brother Jose Iturbi, she offered during the second half of the program Manuel Infante's Guadalquivir and Granados' El Pelele (Goyescas). Neither work gained by the adaptation, for the piano part is secondary to the orchestral accompaniment, conveying too little of the atmospheric background.

The concert got under way with the American premiere of Lully's Overture to Le Carnaval, a charming period piece, and three Fantasias for Strings by Purcell (transcribed by Peter Warlock). The Fantasia upon one note especially impressed with its finely woven contrapuntal design. A. W. Binder's In the Hills of Galilee, from Concertino for String orchestra, is an impressionistic study of oriental flavor, Leo Weiner's Pastorale, Phantasie and Fugue, a score of consummate craftsmanship.

H. W. L.

Herzer's Sixth Recital

Clifford Herzer gave his sixth recital in this hall on Oct. 9, devoting a larger portion of his program to infrequently played music, including: Rummel's transcription of Jesus Christ, the Son of God from Bach's Easter Cantata; Schubert's Sonata in A minor, Op. 143; Bartok's Three Rondos On Folk Tunes; Saul Schechtman's Four Sketches, Brahms Four Ballades, Op. 10, and Prokofieff's Sonata in F minor, Op. 1 in one movement. As in his previous recitals, Mr. Herzer's sincerity and musical integrity and his well rounded technical competence were demonstrated.

W. A. T.

Winifred Young Plays

In her recital of Oct. 10 Winifred Young, pianist, played works by Rameau (arranged by MacDowell), Scarlatti, the Fifth Partita in G by Bach, Brahms' Variations on a Theme by Schumann, the Miroirs of Ravel and shorter pieces by Mrs. H. H. A. Beach and Granados. Miss Young has indisputable capacities as a pianist but in an attempt to play in a bravura style she became careless. This was especially noticeable in Ravel's Miroirs. In the Bach Partita the playing was at times sentimental and without clarity. On the other hand, the romantic mood evoked was very compatible with the Brahms Variations, which were successfully done. V. McC.

Marion Bell Enters Concert Field

From the operetta lead in Brigadoon to the concert stage came Marion Bell, soprano, in her recital of Oct. 10. With Edwin McArthur at the piano, she was heard in Handel, Bach, Purcell and Mozart arias, Russian songs by Rachmaninoff, Rimsky-Korsakoff, Tchaikovsky, a Spanish group by De Falla, Somehow I Never Could Believe from Kurt Weill's Street Scene, the first performance in this country of Leonard Bernstein's La Bonne Cuisine, and songs of Celius Dougherty, Elinor Remick Warren, Paul Nordoff, and Albert Hay Malotte (first performance). Miss Bell has a lyric voice of clear and lovely quality, and she delivered her program with devotion. If occasionally a hint of her former affiliation came into her recital offerings, that was not strange, considering the short time between her operetta and concert appearances. Her artistic aims are obviously serious, and she has the equipment to realize them.

D. B.

Kenneth Gordon Impresses

In his violin recital on Oct. 10, Kenneth Gordon showed himself a young artist of superior attainments. The promise he demonstrated in his debut recital several years ago was justified by a notable development in technique and musicianship. His playing was highlighted by skill, but even more satisfying was the depth of musical expression displayed, especially in the Brahms D minor Sonata. His lush tone was warm without being sugary. In a few instances intonation was a shade off, but this was a trifle when compared to the over-all competence of his fine performance. His program included the Glazounoff Concerto in A minor, Ysaye's Sonata in D minor; pieces by Tartini, Arensky and Paganini; and the first performance of a suite by Juan Orrego. The good-sized audience called Mr. Gordon back for several encores. Maurice Nadelle gave able accompaniment.

S. J. S.

Joan Field Plays Ives Sonata

A recital of exceptional musical merit was given by Joan Field, violinist, on Oct. 11. The program included Mozart's Concerto No. 3 in G major, the clever coupling of Bach's Preludio from the sixth sonata and Ysaye's Prelude (Obsession) from the second sonata, a first recital performance of the Charles Ives first sonata, Chausson's Poeme and several shorter works. In addition to a dependable technique, accurate intonation and an appealing tone, Miss Field also displayed an intelligent straightforward approach to her interpretations. In the Ives sonata Miss Field managed to bring life to a work of intricate structure abounding in terse harmonies and involved variations on folk themes. She was accompanied by Leopold Mittman at the piano and the Galimir String Quartet assisted in the Chausson Poem.

R. K.

PRE-CONCERT CONFERENCE. Ned Rorem, composer, goes over the score of his Three Pieces for Voice and Instruments with Nell Tangeman, mezzo-soprano, Carleton Sprague Smith, flutist, and Maurice Wilk, violinist. The compositions, Hades, Noon and Spring, were given first New York performances at Miss Tangeman's Town Hall recital on Oct. 24. (Photo by Ben Greenhaus)

Margaret Speaks Returns

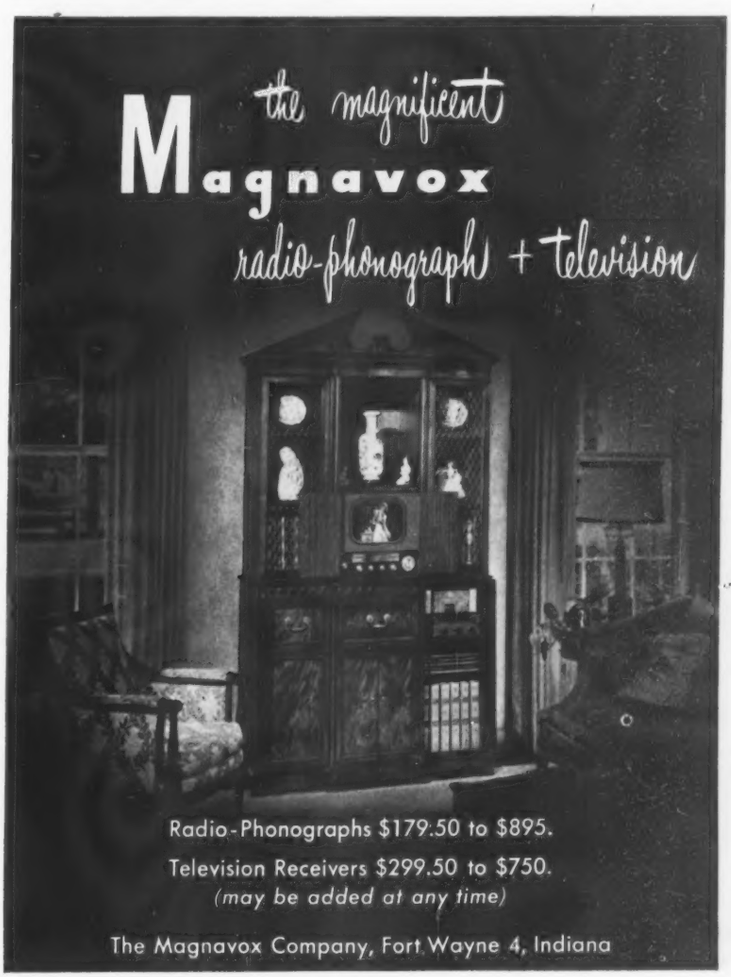
After an absence of several seasons from the metropolitan concert scene, Margaret Speaks drew one of the year's largest audiences for her Oct. 13 recital. The program offered songs selected with discriminating taste, evidencing a desire to avoid the beaten path of repertory. Within the scope of her vocal and interpretative resources the soprano successfully projected the Biblical Songs of Dvorak; Honegger's Trois Psaumes; and Block's Psalm 137. More vivid in mood color were the Chausson, Poulenc and atmospheric Britten groups. The singer rated especial commendation for an excellent list of songs in English including Beauty Is Not Caused, by Celius Dougherty; Two Little Flowers, by Ives; The Lemon Colored Dodo, Irving Morris; Sylvia, Oley Speaks; Pianissimo and Primavera, Dougherty. Milne Charmley was the accompanist.

M. C.

Katz Offers Respighi's Sonata

Edward Katz, assisted at the piano by Maurice Nadelle, gave his fourth recital here on Oct. 14. As in his last appear-

(*Continued on page* 24)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CHICAGO

Bright Outlook for Music on City's Current Scene

By DOSHA DOWDY

AN open, unprejudiced overview of Chicago's music world should rouse our music lovers to an awareness of what we have as a city and what they themselves have and bring to enrich our civic culture.

There has been an obvious trend toward self-depreciation—a mass inferiority complex casting a gloom which has settled over our artistic life.

The inception of this regrettable state of mind may be ascribed to the period directly after Stock's death, when behind-the-scenes bickering began over his successor. Rancor and fury resulted, the echoes of which still sound.

The artistic world has always been, of course, a house divided, but it has never fallen—and will not. The late President's utterance, "We have nothing to fear but fear," applies to our musical resources alone. Let us get behind our Chicago Symphony, whoever may be conducting. With a virtuoso orchestra, led in turn by six of the world's great conductors (Monteux, Szell, Busch, Walter, Ormandy and Munch), we have a great deal to look forward to.

Guest conductors make valuable contributions, bringing in their own ideas and personalities, and doing old things in a new manner. They should be welcomed for a season until a permanent conductor is appointed.

Symphony Season Opens

Pierre Monteux, first of the visiting leaders engaged for the 1948-49 concerts, opened the symphony season, Oct. 7. There was no element of newness or excitement on this occasion. There had been no rehearsal concert and reception for guarantors. The program was well-tried and the audience's warm devotion to Mr. Monteux, long established. Prevalent was the comfortable atmosphere conducive to making and hearing music of the highest order which this seasoned, mellowed musician and man creates.

The concert opened quietly and beautifully with Bach's Air, from Suite No. 3, D Major, in memory of Charles H. Swift, recently deceased, long associated with the Orchestral Association, as trustee and vice-president.

Beethoven's Leonore Overture No. 3, and Brahm's Second Symphony, cool, detached, and refined, comprised the program's first half; and Debussy's La Mer, and Strauss's Till Eulenspiegel, the latter.

An Overture and Symphony, each, of Robert Schumann, and William Schuman, composed the program for the Thursday-Friday concerts of the second week under Mr. Monteux. Mr. Schuman's American Festival Overture is not entirely original, though enjoyable, but his Symphony No. 3 (given its first Chicago performance) was intriguing both in its construction and its musical content. The composer was present for the occasion.

Highlighting the symphony season will be the complete Daphnis and Cloe music with Northwestern University School of Music chorus; the Second Symphony of Gustav Mahler, with Chicago Musical College chorus; the Eighth Symphony of Bruckner (all included in the Chicago Symphony repertoire); and the first Chicago performance of the Orchestre National de Paris, under Charles Munch (Harry Zelzer management).

Other Highlights

Concert debuts include those of Ebe Stigani, mezzo soprano (Nov. 7) and Clifford Curzon, pianist (Musical Arts Piano Series, Mary Wickerham management); and Cloe Elmo (History and Enjoyment of Music, Harry Zelzer management, Dec. 5).

Nina Minchin's Activities

After a busy season for the Pro Musica Trio, Nina Mesirow-Minchin, pianist-director, spent the entire summer months on the West Coast, including a stay in the home of her sister-in-law Irene Pavloska, mezzo soprano (in private life, the wife of Dr. M. E. Mesirow), formerly of the Chicago Opera, now living in Santa Maria, Cal. In Los Angeles, Mme. Minchin met many of her old artist friends, among them Sonia Sharnova of the Chicago Opera, and Albert Goldberg, music critic on the Louisiana Times, formerly of Chicago.

VIRGINIA FLEMING,
coloratura soprano, will appear in joint recital with Louis Kaufman on Nov. 12 at Mercy High School Alumnae Hall, Chicago, on the American Artists Series presented by Mrs. Edouard Albion.

The present 18th season under the aegis of the Chicago Chamber Music Society opens on Nov. 10 at the New Music Hall at the Ambassador East. These concerts are given on the second Wednesday morning of each month through April. The first program will include trios of Schubert and Brahms. Members of the Pro Musica are Ennio Bolognini, cellist; Fritz Siegal, violinist, and Mme. Mesirow-Minchin, pianist-founder.

Artists Concerts

Katja Andy, pianist, who has resumed her teaching activities both in Detroit and as artist faculty member of De Paul University School of Music, Chicago, will appear in Orchestra Hall concert later in the season, in a first performance of Mozart's Concerto in C Major, K.V. 503, as soloist with the De Paul University School of Music orchestra. Miss Andy puts special stress on coaching contemporary music, as well as playing both modern scores and unfamiliar works of the old composers. Marion Hall will be heard in joint concert with Karl Fruh, cellist, at Fullerton Hall, Jan. 5, in Beethoven's Sonata in C Minor; Mozart Variations; and sonatas by Samuel Barber and Grieg. Recitals given recently by Miss Hall were at University of Southern Illinois, and at Carroll College, Waukesha, Wis.

Rudolph Reuter, Barre Hill, and John Weicher filled Kimball Hall where they gave an Allen Spencer Benefit Concert, Oct. 8. The artists, favorites of Chicago audiences, gave a beautifully arranged program, piano works of Brahms, Chopin, Schumann and Tcherepnine (Ten Bagatelles); two groups of French songs by Vellones and Ravel; and one by Rebecca Clarke and Paul Bowles; and Cesar Franck's Sonata for Piano and Violin.

Helen Kettner, pianist, was heard in a series of summer recitals given at State Teachers' College, Peru, Neb.; Teachers' College, Stevens Point, Wis.; Oklahoma State A & M College, Stillwater, Okla.; State Teachers' College, Ellendale, N. D.; and Iowa State Teachers' College, Cedar Falls, Iowa. Miss Kettner will appear in joint recital with Elizabeth Humphrey, soprano, at Lindenwood College, Oct. 21.

Cara Verson, pianist, opened her recital season Oct. 2 with a return engagement at Cedar Rapids, Ia., in an all-modern program, as usual. Other fall recital bookings are in Carolina, Georgia and Tennessee.

Omega King, dramatic soprano, was soloist at the annual festival of the National Negro Opera held in Washington, D. C., in August, her numbers including Pace, Pace, Mio Dio from La Forza del Destino and Rachmaninoff's Spring Waters. Miss King was also soloist on a recent program of the National Association of Negro Musicians in Columbus, Ohio.

The American Opera Society presented Dorothy Sands, soprano, and Thomas Mills, tenor, assisted by Ruth Singletary, pianist, in a program given as the opening event of the season, on Oct. 13 at the Racquet Club.

Artists' Association Active

The 34th season of The Chicago Artists' Association opened in Curtiss Hall, 410 South Michigan Avenue, on Oct. 26. Jane Symons, the new president, presided, and the following members presented the program: Young Artists, Adele Tilson, pianist, Ruth Frederickson, coloratura soprano, Charlotte Perry,

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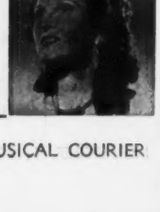

MARIA HUSSA and S. ARNOLD GREVE on the SS. America returning from Europe to resume their teaching at the Sherwood Music School, Chicago. Mme. Hussa appeared Sept. 16 with the Vienna State Opera as the Marschallin in Rosenkavalier, a part she has sung at the Metropolitan and with the Chicago Opera. Mme. Hussa and Mr. Greve have been appointed voice teachers for the Mozarteum at Salzburg and also named the only representatives for the U. S. of the Mozarteum's vocal department.

cellist; Senior Artists, Rex Hogan, baritone Catherine Saurer, pianist.

DuMoulin Pupils Win Honors

Among pupils of Rose Lyons DuMoulin who are taking off honors are Toby Nevis, who will be soloist with the Chicago Symphony Orchestra at the Young People's Concert on Nov. 16; and Diane Delacey, who won an audition to appear on television WBKB, Aug. 29. Several pupils of this teacher have been winners of the contests sponsored by the American Society of Musicians.

Harry John Brown's Appointments

Harry John Brown has recently been appointed director of the School of Music, Elmhurst College, serving as teacher of theory, conductor of the chapel choir and mixed chorus, and conductor of Elmhurst Community Orchestra. Mr. Brown has also taken over the conductorship of the Chicago United Singers, and the Milwaukee Road Chorus. His summer activities included conducting his own "Brown Military Band" in Garfield, Jackson, and Lincoln Park.

En Passant

The current showing of Brigadoon is enchanting music lovers. It seems that the enthusiasm of the youthful performers is captivating in an unusual way. Looking for the reason, we ran into conductor Franz Allers who told us of the day-time "goings-on" at the Schubert Theater. So many of his chorus, a group of 24 trained operatic voices, wanted to do some opera with him that he simply turned the entire chorus into an operatic work-shop. In the morning they coach their arias, and the afternoons are spent in ensemble work. Aside from the standard repertory they are working on Pergolesi's La Serva Padrona and Ravel's L'Heure Espagnole. But this isn't all. Several times a week they meet before the show and sing madrigals and motets, carols and American folksongs under Mr. Allers' baton.

Miss d'Ancona Sings

On Oct. 13 in Fullerton Hall, Lola d'Ancona, contralto, appeared in recital, accompanied by Elio Gianturco. The program was devoted exclusively to music of the 17th and 18th centuries, and Mme. d'Ancona's lovely voice was heard to advantage in songs by Handel, Torelli, Marcello, Paisiello and others. Mr. Gianturco offered interesting selections by Vivaldi, Padre Martini, Alessandro and Domenico Scarlatti, and Domenico Zipoli, many of which were heard for the first time in Chicago. Ennio Bolognini contributed a beautifully played cello obbligato to three numbers. W. M. S.

Fine Arts Quartet Series

Another series of six concerts by the Fine Arts Quartet of the American Broadcasting Company will be presented this coming season in Fullerton Hall of the Chicago Art Institute. Dates will be Wednesday evenings, Oct. 20, Nov. 17, Dec. 15, Jan. 19, Feb. 23, and March 23.

Two guest artists have been signed to appear with the Fine Arts Quartet—Alberto Salivi, harpist, for the November concert; and Hortense Monath, pianist, in December, playing the Schumann quintet.

The program for the opening concert will be Haydn's Quartet in D Major, Op. 20, No. 4; the first Chicago performance of String Quartet in A Minor by the English contemporary composer, William Turner Walton; and the Dvorak "American" Quartet in F Major, Op. 96.

Members of the Fine Arts Quartet are Leonard Sorkin and Joseph Stepansky, violins; Sheppard Lehnhoff, viola; and George Sopkin, cello.

Newberry Library Has Contemporary Songs

Cataloguers in the Newberry Library will soon have ready for examination probably the most complete collection of contemporary songs to be found in the Middle West.

Comprising more than 1,500 sheets of music, the collection is the fruit of years of work by the late Janet Fairbank, the girl who gave up a social career for music and who, before her recent untimely death, heard herself called "the most creative artist among the younger singers."

Hunting out the manuscripts of talented but often submerged composers, she studied them with discriminating mind, giving them scholarly attention, and judging them with what the music world came to regard as "her admirable taste." Each summer she would study quantities of new musical compositions which were submitted to her by aspiring composers, and after selecting those few which showed promise, she would sing them in her studio, testing them for permanent value. Enthusiastic about the cause of contemporary music, she was nevertheless quick to rule out songs which, after repeated singing, seemed touched with triviality.

Once she had found, in her summer's work, a list of new songs that satisfied her, she sang them in winter concerts, rarely making a financial profit for herself, but taking deserved satisfaction in the fact that these concerts were important events in the New York season, with music publishers crowding around to hear what new songs she had discovered.

So great had grown the music publishers' respect for her judgment that in her last two seasons they rushed to buy, sight unseen, sound unheard, almost any song that she would announce for a forthcoming program.

Daughter of Pioneer

As the granddaughter of the pioneer Chicago millionaire, N. K. Fairbank, who made the Gold Dust Twins a household word, and as the daughter of Janet Ayer Fairbank, the successful novelist, Miss Fairbank had sufficient means to carry on this particular kind of musical work, finding in it rewards beyond anything connected with financial profit.

Born in Chicago in 1903, Miss Fairbank graduated cum laude at Radcliffe in 1933, studied dancing, piano and then voice—the latter in Chicago, New York, Berlin and Paris. Her concert debut in Chicago came in 1931, in Berlin in 1932 and in New York in 1941. Her operatic debut was with the San Carlo Company in Chicago in 1934 and was followed by two years of singing with the Chicago Opera Company, 1934-35, and by two more seasons, those of 1940 and 1941.

Devotion to Living Composers

Where no concert singer had dared to include more than a couple of songs by living composers on any one program, Miss Fairbank not only devoted her programs to the living but in large part to songs that had never been performed before. In her first eight contemporary composer-concerts in New York, more than a hundred numbers were sung for the first time.

(*Continued on next page*)

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". . . has more voice, more skill, more maturity, and better taste than the mine run of first time sopranos. . . ."—Albert Goldberg, CHICAGO TRIBUNE, March 26, 1947

"One of the finest voices I have heard at Kimball Hall this season. A recital of delicacy and considerable charm . . . verve and imagination . . . possesses a clear lyrical quality . . . and interpretative ability in a rewarding recital."—William Leonard, JOURNAL OF COMMERCE, March 26, 1947

OMAHA SYMPHONY (joint appearance with Jesus Sanroma)

WILLIAM CHARLES
Bass Baritone

Serious Singer (headline). "His voice is of excellent natural quality, achieves great clarity of diction. . . ."

". . . program skilfully chosen. . . ."
—Felix Borowski, CHICAGO SUN, October 1, 1947

"A tone that has quality . . . is a man with a right to sing."
—Claudia Cassidy, CHICAGO TRIBUNE, October 1, 1947

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In Light Opera

"Annina" (Schubert production with Jeritza) understudy for Mme. Jeritza. The Merry Widow" (Natalie) N. Y. & Canada. "Bachelor Fakes" (A Spanish Opera Singer). Summer Stock—Starlight Theater, Pawling, N. Y.

DORIS ELLINGTON
Mezzo Soprano

AUGUSTA FRENCH
Soprano

ROBERT BELLAMY, Tenor. Winner of "Al Pierce Award" (Hollywood appearance). "Hollywood Showcase" (CBS). Sustaining work on NBC.

SIDNEY PEPPLE. Tenor. "This Is the Army" (with Frances Langford). Voice of the "Rain Drop" in Snow White (Paramount).

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O Lord, I Will Praise Thee
(five voice chorus)
Sonata for Piano
Sonatina for Flute & Piano
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And it is the original manuscripts of songs by contemporary composers that Miss Fairbank willed to the Newberry Library, in whose music department she had spent many months of her life. It was partly out of loyalty to her home town, Chicago, and partly out of appreciation for the remarkable music library in the Newberry that evidently caused Miss Fairbank to make this valued bequest. The Newberry's music collections are among the most important in the nation, providing students and readers with exhaustive material in manuscripts and in books and periodicals.

Significant to Musicians

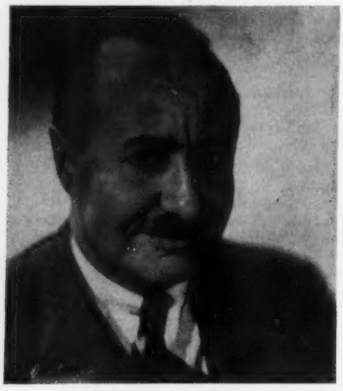
Both in size and in individual items the Newberry music department is significant to musicians. Not only does it contain complete editions of works by the great masters but such treasures as the first published opera, Euridice, by Jacopo Peri, the collection of Italian madrigals by William Byrd, and the score of the march written in 1876 by Richard Wagner for the Philadelphia Centennial. Folk songs, dramatic music, symphonic scores all represented in comprehensive collections, and the orchestral section is particularly noteworthy, containing as it does the entire musical collection which Theodore Thomas made in his lifetime and which was presented to the Newberry in 1903 by his widow. Bound programs of the great American orchestras stand side by side with rows of biographical volumes covering the lives and careers of not only the masters but composers of lesser rank.

Used extensively by music students of the whole Middle West, the Newberry's collection will soon be able to offer scholars the opportunity to study Miss Fairbank's theories and decisions not only as to significant modern compositions but to program building as well.

Zelzer Absorbs Allied Arts Corp.

Three major series are now under one roof — Orchestra Hall — and under one management — Harry Zelzer. They are History and Enjoyment of Music Series, Allied Arts Piano Series, and the Zelzer Concert Series. Twenty-five attractions are represented.

In the Piano Series are William Kapell, Witold Malcuzynski, Artur Rubinstein, Rudolf Firkusny, Rosalyn Tureck.



HARRY ZELZER
(Photo by Maurice Seymour)

History and Enjoyment of Music Series: New York Philharmonic, Stokowski conducting; Ezio Pinza, Cloe Elmo, Jussi Bjoerling, Robert Casadesus, Erica Morini, Marian Anderson, Isaac Stern; Boston Symphony, Koussevitzky conducting; Minneapolis Symphony, Mitropoulos conducting; Lotte Lehmann, Benno Moiseiwitsch.

Zelzer Concert Series: Orchestre National of Paris, Charles Munch conducting; Dorothy Maynor, Jennie Tourel; Philadelphia Orchestra, Eugene Ormandy conducting; Gregor Piatigorsky, James Melton, Jascha Heifetz, Leonard Warren.

In addition to these events, the Harry Zelzer Concert Management, together with the Allied Arts Corporation, are handling the following concerts: Hour of Charm, Phil Spitalny conducting; Harold Kreutzberg; Paul Whiteman, orchestra and soloists; RCA Victor Show with Robert Merrill; Tito Schipa, Gen. Platoff Don Cossack Chorus, N. Kostrukoff conducting; Mariemma and her Dance Ensemble; Fritz Kreisler, Kirsten Flagstad; Original Don Cossack Chorus, Serge Jaroff, conductor; Maggie Teyte, Ferrucio Tagliavini, Carol Brice, Artur Schnabel, Walter Gieseking, Paul Robeson; Sigmund Romberg, orchestra and soloists; with other attractions still to be added.

City Center Opens Fall Opera Series

The audience put up a majority of the show at the first Tosca of the season Oct. 7. Their applause and shouts of approval made the scene completely operatic and must have proved inspirational to the cast. Suzy Morris sang and acted the part with artistry. The Cavaradossi, Mario Binci, starting with sonorous, soaring tones in the first act, seemed to tire in the torture episode, but recovered to sing a fluently lyric e lucevan le stelle, deserving the plaudits he received. But on the whole it was Walter Cassell's night. The splendid development of his voice from its former light baritone estate was notable as it has been accomplished without any loss of velvet legato and lustrous quality. In action, his Scarpia was poised and assured. The second act dining seemed a bit more peasant-like than grand seigneur and the lackeys were used less than prescribed; but these were minor points that will doubtless smooth out in future portrayals. Norman Scott, as Angelotti, Richard Wentworth, as the Sacristan, added to the excellence of the presentation. Laszlo Halasz conducted in his customary form. M. C.

Marriage of Figaro Presented

The first presentation of Mozart's Marriage of Figaro on Oct. 14 at the City Center was distinctly on the credit side. The occasion was marked by two interesting features, the debut of Joseph Rosenstock as conductor, and a new English translation by Ruth and Thomas Martin. The work was excellently sung and vivaciously acted by a well balanced cast of young singers. James Pease was Figaro, Walter Cassel, the Count; Frances Bible, Cherubino; Frances Yeend, the Countess; Mary Kreste, the Marcellina, and Richard Wentworth, Dr. Bartolo. Luigi Velucci's debut as Don Basilio registered a success. Joseph Rosenstock conducted with admirable style and tempi.

Leopold Sachse's staging was smooth and effective and the simple sets of H. A. Condell, in miniature style on a mounted level, lent an unobtrusive and pleasing background atmosphere which fitted nicely into the period. W. A. T.

Julius Gold Offers Scholarships

Julius Gold, teacher of many composers, conductors, instrumentalists and musicologists, is offering scholarships, free and partial, in musicology and composition. Applicants must be under 21 years of age. Four selections will be made on the basis of creative ability and scholarly adaptibility. Final selections will be made the first week of January, 1949. Applicants should communicate with Mr. Gold through P.O. Box 1536, Beverly Hills, Calif.

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Saltiel Affirms Belief in Opera's Resuscitation in Chicago

SURVEYING Chicago's general musical scene, a wider perspective is before us than ever before. Vistas are far-reaching, the avenues many, leading to structures representing music in multifarious phases. In the foreground, as fountainheads of inspiration, stand the Chicago Symphony Orchestra, the Apollo Musical Club (77 years active) and prominent conservatories, long established. (Amusing is the fact that every music school of Chicago is an outgrowth of its founder's disagreement with a colleague of former affiliation.) And from the roots where the sap flows strong, will emerge again Chicago's own Grand Opera.

The first step in this direction was taken when the Chicago Opera Company, having cleared its 1946 deficit, and with its music foundation of $100,000 on which to draw, guaranteed the engagement of the New York City Opera Company, directed by Laszlo Halasz, for 19 performances of 15 operas, including Salome (opening); Pelleas and Melisande, with Maggie Teyte; and Eugene Onegin, in Russian.

From this may evolve a plan whereby Chicago would combine forces with the New York City Opera, having our own orchestra, chorus and ballet, and the opportunity for Chicago singers (chosen from auditions) to share operatic roles equally with New York singers, both here and in New York. This plan would bridge over to the ultimate goal—restoration to Chicago of its own Grand Opera.

William Saltiel, governor, secretary and general counsel of the Chicago Opera Company, affirmed in the following statements, his belief that this can and will be accomplished:

"The present plans for Chicago Opera in December seem entirely advantageous. We know that Mr. Halasz has given the people of New York splendid performances in which young voices have an opportunity too frequently denied them. The Chicago committee, through its sponsorship of the New York City organization, hopes to work out an integrated music organization which in no sense will sacrifice the true Chicago interest. There is an inter-dependence which must be recognized. Chicagoland has magnificent talent. Ultimately our artists in all fields contributing to opera should have wide doors of opportunity open to them. Chicago has a tradition second to none. Again we may see the realization of our fond hopes that the standards set through fifty years will be maintained. The citizens of our locality are again awakening to the necessity of fostering and maintaining grand opera which is a universal art, with a potentially wide appeal to all of our people."

Mr. Saltiel, a lawyer, is also chairman of Marshall Grant Pictures Corporation.* This company has just signed a contract with the American Tobacco Company. It is believed to be the first commercially sponsored television film enterprise. A weekly half hour program will be presented through television, depicting classic short stories. "What the American Tobacco Company is doing in sponsoring this fine art form will ultimately be done for opera," stated Mr. Saltiel. "Businessmen can sponsor music as they have done in many instances through other media. While it would be splendid if municipalities would follow the lead of New York in subsidizing opera, Chicago and other cities may not be depended upon in the forseeable future to follow this precedent. Therefore, it is not asking too much if business firms get behind the subvention of opera until it becomes self-sustaining, as it already has become in the New York City instance.

"The Chicago Public Library is a municipal corporation. The Art Institute receives a large subsidy, the Chicago Natural History Museum, likewise. If it is proper to pay for the stuffing of animals in the latter case, perhaps paying for the feeding of live musicians and singers would not be out of place.

"Commercially sponsored opera has been successful in the case of the Metropolitan Opera. Perhaps Chicago may find such a sponsor, and through television or on radio, we can build up a company worthy of our greatness in many other fields."

*The picture produced by the Marshall Grant Company is Moonrise, soon to be played in the neighborhood theaters, after a highly successful run in downtown Chicago, at the United Artists Theater.

Edith Mason Views Local Music

Edith Mason, formerly of the Chicago Opera, feels distress about the present unsettled state of her art in Chicago.

"On last June 15," she said, "I flew to Rome to spend about three and a half months in Italy. It gave me joy to see how the Italians are working to rebuild their bombed cities and villages. Foodstuffs are very expensive and as a result many, many people do not have enough to eat.

"However, it seems they cannot live without their music—first the opera, next symphony concerts. Nor is this limited to the large cities, such as Rome, Milan, Turin, Naples and Florence; in all the smaller cities of Italy there have been the regular opera seasons.

Not by Bread Alone

"It seems that the Italians can live without enough bread, and I mean bread, but not without music.

"I feel deeply and keenly the lack of some, even a little, of the love and devotion to the cause of music here in Chicago. Some years ago we had one of the finest opera companies in the world—and now we have none. I had hoped Mr. Rodzinski would be the man to really enable Chicago to again occupy its place in the musical sun of opera and symphony that it has every right to occupy. He desired to have a season of both at the old Auditorium Theatre. Unfortunately for Chicago he has left and now there seems to be no one who can or will head a real movement for opera.

Why Is Chicago Bereft?

"It is to me a mystery that the second largest city in the United States must be so bereft of one of the highest forms of musical art. What is the reason? I feel sure that there are many people here who really love opera. There is such a large foreign populace living here, this element alone would help the financial side, I am sure.

"Chicago is my home and I love it and the best years of my life have been spent here singing in the old Chicago Opera Company, and it is a great sorrow to me to see the condition of music here as it is today. I sincerely wish that someone would come forth and lead us toward the re-establishment of a real opera company again. We need a leader and I am confident that there will be many who will gladly follow."

Ed. note: Miss Mason's views are less immediately hopeful than Mr. Saltiel's!

Principia Course Announced

ST. LOUIS.—The Principia Concert Course will have its usual interesting series at Howard Hall in St. Louis and each attraction will appear the following night at the Morey Field House on the College campus at Elsah, Ill. Their list includes Harald Kreutzberg, male dancer; Mack Harrell, baritone; Patricia Travers, violinist; Jacob Lateiner, pianist; two of Margaret Webster's versions of Shakespeare, performances of Macbeth and Hamlet, and two lectures, one by Howard Weeks, editor of The Atlantic, and the other by Robert Friars who will be heard in a travel talk.

The Civic Music League begins its annual season on Nov. 23 with a recital by Ezio Pinza. This event will be followed by the Minneapolis Symphony Orchestra, directed by Dimitri Mitropoulos; Isaac Stern, violinist; Benno Moiseivitch, pianist, and the Robert Shaw Chorale. The latter two are to be heard here for the first time. —O.C.

Bloch Receives Degree

Ernest Bloch was recipient of an honorary degree of Doctor of Humane Letters from Linfield College, McMinnville, Ore., on the occasion of the opening of the college's 92nd year.

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PAULA KNIGHT

SOPRANO

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Miami University Concerts

The University of Miami opened its 27th season on Oct. 31 with Set Svanholm as soloist and the regular conductor, Modeste Alloo. Other soloists include Yara Bernette, Raya Garbousova, Eugene List, James Melton, Gyorgy Sandor, Zino Francescatti, Dr. Howard Hanson, Kathleen Ferrier. There will be nine pairs of concerts.

Artists on the University of Miami recital series are: Witold Malcuzynski, Henriette Michelson, Frances Sebel, and Jean Bedetti, former first cellist of the Boston Symphony who has been added to the faculty of the School of Music.

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pianist and conductor, member and commentator of the Paterson Trio which is presenting programs for young folk at schools and P.T.A. functions, on lecture series, fund-raising events and private gatherings. Appearances have been made recently in Tuckahoe, Bronxville, Scarsdale, Mineola, Yonkers, N. Y., and at elementary and secondary schools in northern New Jersey.

NFMC Biennial in Dallas Next Spring

The 25th Biennial Convention of the National Federation of Music Clubs will be held in Dallas, Tex., March 27 to April 3. Texas artists to appear include Mack Harrell, baritone of the Metropolitan Opera; and Dorothy Dow, soprano. The list further holds Polyna Stoska, Metropolitan Opera soprano, one-time winner of a scholarship presented by the Federation; Vronsky and Babin, duo pianists; and three winners in the Federation prize contests, Eunice Podis, pianist; Carroll Glenn, violinist, and Donald Gramm, bass-baritone. Student and junior winners will be featured. The convention will also be in effect a great choral and choir festival, with the slogan "Music, the Handmaiden of Religion; Religion, the Handmaiden of Peace." Massed choirs will participate in a sacred concert in the First Methodist Church on March 27, and the religious motif will figure also in the address of the national president, Mrs. J. Royden Keith, on March 29.

The various districts of the Texas Federation each will take over a social event. A national committee is planning the Convention, including: Mrs. Clair McTurnan of Indianapolis, national chairman; Mrs. Few Brewster of Austin, Tex., local chairman; Mrs. Ralph Comstock of Pocatello, Ida.; Mrs. Ronald A. Dougan of Beloit, Wis.; Mrs. William A. Goforth of Tulsa, Okla.; Mrs. Russell Taylor Hatch of Melrose, Mass.; Mrs. E. H. Houston, Benton, Ark.; Mrs. Frederik Marin, East Lansing, Mich.; Mrs. Ada Holding Miller, Providence, R. I.; Mrs. Charles H. Pascoe, Tucson, Ariz., and Mrs. R. E. Wendland, Temple, Tex.

Opera Group Now Permanent Institution

The American Opera Company of Philadelphia is to become a permanent institution, according to announcement by its president, Frederick H. Knight, after a meeting of the board of directors. Vernon Hammond is artistic director and founder of the group, which is dedicated to the production of opera in English. The present season opens on Dec. 1 with Madame Butterfly and continues with Marriage of Figaro, Feb. 22, and Boheme on March 23. All productions are put on at the Academy of Music.

Other officers named to serve the coming year are Mrs. Charles G. Berwind, vice-president; Mrs. C. A. Warden, Jr., secretary, and Mrs. Arthur Littleton, treasurer. Directors include Mrs. Richard W. Lloyd, Mrs. Herbert C. Morris, Mrs. Cooper Smith, Max N. Carol, Miles W. Kirkpatrick, Mrs. Steffi G. Ormandy, Paul Rosenbaum, Mrs. Morris Wenger, Louis G. Wersen.

Personnel Changes in Columbia

After eighteen years as president and a member of the board of directors of Columbia Artists Management, Inc., Arthur Judson at the annual meeting of stockholders Oct. 15 expressed his desire not to be reelected. He will remain active head of his own division of the organization, Judson, O'Neill & Judd, Inc.

After a similar period of service as executive vice-president, F. C. Coppicus also expressed his desire not to be reelected. He will continue as an active manager and senior executive of his own division, Coppicus & Schang, Inc.

Administration of the company was turned over to the next echelon of seniors, Ward French, Lawrence Evans and Frederick Schang.

The board of directors elected the following leading officers: Ward French, chairman; Frederick Schang, president; Lawrence Evans, chief executive vice-president.

Elected as executive vice-presidents: Andre Mertens, Arthur Wisner and Ruth M. O'Neill, the latter serving also as treasurer. Vice-presidents will be Kurt Weinhold, Robert Ferguson, Bruno Zirato, Walter Brown and Horace J. Parmelee; William Judd was elected secretary.

In speaking of the change, Messrs. French, Schang and Evans stated: "The stockholders and directors wish to thank Messrs. Judson and Coppicus heartily for their wise and successful administration of the Company in the last eighteen years. A rising vote of thanks was given to both these gentlemen by all present."

Rome Prize Fellowships 1949-1950

Fourteen fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies have been announced by the American Academy in Rome.

These fellowships will be awarded on evidence of ability and achievement, and are open to any citizen of the United States for one year beginning Oct. 1, 1949, with a possibility of renewal. Each fellowship carries a stipend of $1,250 a year, transportation from New York to Rome and back, studio space, residence at the Academy, and an additional travel allowance depending on costs in Europe.

All applications must be received by February 1, 1949. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Kitain Back from South America

Anatol Kitain, pianist, on a South American tour, appeared in recitals in Rio de Janeiro and other cities; with Camargo Guarnieri conducting, he was soloist with the orchestra in San Paolo, and his concerts in Montevideo, Uruguay, were followed by appearances on the radio. After his return to the United States the middle of October, Mr. Kitain began an American tour. His Carnegie Hall recital will take place on Nov. 21.

Carrillo for Europe and Argentina

Ines Carrillo, pianist, left the end of October for a second European tour, soon after she returned from her first. Miss Carrillo will play a number of re-engagements, both in recital and with symphony orchestra. Afterward she will go to Argentina for concerts.

Columbia University Series

The Columbia University Institute of Arts and Sciences will present the Hungarian String Quartet, Nov. 9, and subsequently the Paganini, Budapest, Griller, Stuyvesant and Guilet String Quartets. Jussi Bjoerling will give the first in the Institute's concert series on Nov. 20, followed by DePaur Infantry Chorus, Dec. 11; Maryla Jonas, Jan. 22; Albert Spalding, Feb. 26; Jennie Tourel, March 26.

N. Y. Philharmonic Raises Ticket Prices to Meet Rising Costs

At the annual meeting of the New York Philharmonic-Symphony Society on Oct. 19, Charles Triller, chairman and president, presented the report of season 1947-48. In the absence of Floyd G. Blair, treasurer, in London, the financial report was read by the Society's assistant treasurer, Ralph F. Colin.

The necessity of raising the price of tickets was explained by citing the mounting expenses of operating the orchestra. The subscribers, it was added, had taken the increase in good part.

Mr. Triller noted that attendance at the 103 Carnegie Hall regular subscription concerts in 1947-48 was 272,800, representing 93 2/5% of the capacity of the hall, compared with the attendance at 104 concerts the previous season at approximately 93% of capacity. For 1945-46 attendance was 92% of capacity; for 1944-45, 88%; for 1943-44, 83%.

The president and chairman added that the Sunday afternoon concerts are commercially broadcast this season by CBS under sponsorship of Standard Oil Company (New Jersey); he said that, while the broadcasts were from 3:00 p.m. to 4:30, the concerts begin at 2:45, with fifteen minutes of music not on the air. He believes ticket buying will benefit by this arrangement. Mr. Triller paid tribute to the Society's Auxiliary Board, and in particular to its chairman, Mrs. Lytle Hull. He also announced that on Nov. 16 a Bal des Symphonies will be given for the benefit of the Pension Fund.

Operation Costs Cited

Mr. Colin reported that for the fiscal year ending May 31, 1948, the cost of operations was $930,359.32. Combined receipts were $821,168.84, with a total deficit of $109,190.48.

Expenses were itemized under Pension Plans (old and new), with a deficit of $21,270.33 resulting; cost of producing concerts; a cost of living bonus for the musicians aggregating $26,245; Treasury Department and Federal Admissions Tax; and general operating expenses.

Broadcasting fees, phonograph royalties and special concessions amounted to $245,845.27. The phonograph royalty income was considerably in advance of the preceding season, but Mr. Blair anticipated a recession in the sale of records. He mentioned the new Columbia microgroove records as a possible sales stimulant, but added that unless the ban on making new recordings is lifted, income from royalties will tend to shrink.

Musicians Have Increase

Beginning this fall, the minimum salaries of the musicians have been raised from $110 to $125 a week, thus adding $45,000 a year to the Society's payroll for the coming year.

Mr. Triller warned that during the next two or three years the Society will probably face constantly rising costs, but he attributed them to general conditions which makes such increased expense unavoidable.

To Maintain Standards

"The Society," he said, "has no great reserves out of which to meet those increased costs nor can it give more concerts or sell more tickets. The orchestra is now playing as many concerts as it can without lowering the standards. The seating capacity of Carnegie Hall is a fixed fact. The only way, therefore, in which rising costs can be met is to increase the price of tickets or to ask the public for a guarantee fund. A guarantee fund is practical to tide the organization over one or two difficult years, but it can never be the final solution of the financial problem. It only remains for the public which goes to the concerts to meet the increased costs as they are compelled to do in their daily living expenses. The Society will at all times keep the prices at the lowest possible point compatible with maintaining the standards and paying the necessary expenses."

Ann Arbor to Hear 26 Concerts

ANN ARBOR, MICH.—The University Musical Society, Charles A. Sink, president, announced 26 major concerts for 1948-49. The Choral Union Series presented Eileen Farrell, soprano, Oct. 6; the French National Orchestra, Charles Munch, conductor, Oct. 25. The Cleveland Orchestra directed by Szell, appears Nov. 7; Ezio Pinza, bass, Nov. 18; Clifford Curzon, pianist, Nov. 27; the Boston Symphony Orchestra under Serge Koussevitzky, Dec. 6, Ginette Neveu, violinist, Jan. 8; Vladimir Horowitz, pianist, Feb. 11; Nathan Milstein, violinist, March 4; Chicago Symphony Orchestra, Fritz Busch, guest conductor, March 27.

The Paganini String Quartet will be featured in a Chamber Music Festival on Jan. 14, 15 and 16.

The annual May Festival will consist of six concerts, May 5, 6, 7, 9 with the Philadelphia Orchestra, Eugene Ormandy, conductor, and Alexander Hilsberg, associate conductor; University Choral Union, Thor Johnson, guest conductor, and Lester McCoy, associate conductor; Youth Chorus, Garguerite Hood, conductor; with distinguished vocal and instrumental soloists.

The annual performances of The Messiah are announced for Dec. 11 and 12, with Lester McCoy conducting the University Choral Union and a special symphony orchestra, and, as soloists, Doris Doree, soprano, Nan Merriman, contralto, Frederick Jagel, tenor, and John Gurney, bass.

On the Extra Concert Series will be Marian Anderson, contralto, Oct. 14; Cincinnati Symphony, with Thor Johnson at the baton, Nov. 15; Rudolf Serkin, pianist, Dec. 3; Jascha Heifetz, violinist, Feb. 19; Indianapolis Symphony, Fabien Sevitzky, conductor, March 13.

A. Schneider to Give Course

Alexander Schneider will give a course in chamber music and ensemble playing at the Turtle Bay Music School on four evenings, Nov. 4, 18, 22 and 29. This is the first time Mr. Schneider has given such a course in New York.

VICTORIA SHERRY, soprano, as she appeared in the leading role of the Merry Widow production of the Indianapolis Stars Under the Stars summer stadium series. (Photo by James Abresch.)

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HANSEL and GRETEL—*THE WITCH:* Chicago Civic Opera (on tour, seven performances)

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NEWS IN BRIEF

The Philadelphia Orchestra has been awarded a Certificate of Appreciation by the Surgeon General of the Navy "in grateful acknowledgement of exceptional cooperation and outstanding services rendered to the Medical Department of the Navy during World War II." The award was received on Oct. 4 by Harl McDonald, manager of the orchestra.

•

The Kinor Sinfonietta, Siegfried Landau, conductor, now in its seventh season, holds rehearsals at the Jewish Theological Seminary on Sunday mornings at 11:00.

•

Dr. Bruno Walter, Musical Adviser of the New York Philharmonic-Symphony, according to word from Los Angeles, has been made a member of the Academy of Arts and Sciences (International) and the Order of Distinguished Americans, with the honorary degree of the Order.

•

Ruth Kisch-Arndt, contralto, was a soloist in a concert of early and contemporary music presented on Oct. 17 at the Brooklyn Museum by the Early Music Foundation, of which she is president.

•

James A. Davidson, president of James A. Davidson Management, Inc., has announced that Helen Traubel and Leonard Warren will be under his exclusive management, beginning with season 1949-50.

•

Tossy Spivakovsky's current tour began Oct. 4 in Charleston, W. Va., and continues through the middle of April, including more than 75 engagements throughout the United States and Canada.

•

Victor De Sabata, Italian conductor and director of La Scala in Milan, is now under exclusive management of National Concert and Artists Corporation, according to Marks Levine, president of that organization. Mr. De Sabata will appear for four weeks as guest conductor of the Pittsburgh Symphony, returning to Italy to open the La Scala season on Dec. 26.

•

Francis Poulenc, French composer-pianist, will make his debut here in his own Concert Champetre with the New York Philharmonic-Symphony under Mitropoulos on Nov. 11, with performances also on Nov. 12 and 14.

The New York Youth Concerts Association present an orchestra of 65 conducted by Wheeler Beckett in four concerts at Carnegie Hall, Oct. 27, Dec. 1, March 30 and May 11.

•

Dr. Maurice Dumesnil was recently awarded an Honorary Doctor of Music Degree by the Musical Arts Conservatory, Amarillo, Texas, Dr. Gladys M. Glenn, director. Dr. Dumesnil is now in Europe, where he made two concert appearances in Paris and Caen, the latter part of October.

•

Antal Dorati, conductor of the Dallas Symphony, flew to Budapest to conduct the opening concert of the Bartok Festival on Oct. 11. Immediately after, he returned to open his fourth season with the Dallas group.

•

The 120th anniversary of the death of Leo Tolstoy was commemorated Oct. 16 at Carnegie Hall by a concert listing Eugene Istomin, pianist; Ruggiero Ricci, violinist; Marina Svetlova, dancer; Brian Sullivan, tenor. Alexandra Tolstoy made the introductory comment.

•

A son, David Appleton Bressler, was born on Sept. 15 to Vera Appleton and her husband Alan Bressler, New York business man. Miss Appleton is a member of the piano duo, Appleton and Field.

•

Walter Kaufman is the new conductor of the recently formed Winnipeg Symphony Orchestra, Winnipeg, Canada.

•

Paul Olefsky, 22, will be principal cellist this season of the Philadelphia Orchestra.

•

Julius Katchen, American pianist, appeared in September as soloist with the Concertgebouw Orchestra in Amsterdam and was immediately re-engaged for two more appearances next Dec. 1 and 2.

•

Viola Morris and Victoria Anderson, English Duo, are touring New York, Virginia, Texas, Minnesota, Idaho, California and Canada.

•

Rene LeRoy, flutist, has returned to America after a tour in Europe this summer.

•

Cuts and bruises to leg and face were sustained by John Barbirolli, conductor of the Halle Orchestra, in an automobile collision on Sept. 22 in Ellesmere, England.

•

Vera Franceschi, pianist, and Albert Brusilow, violinist, gave a sonata recital recently at Hancock, Me.

•

Richard Korn, American conductor, now on his third tour of the Continent, conducted the National Symphony Orchestra in Rome on Oct. 23 and the Paris Conservatoire Orchestra on Oct. 30 with a repeat appearance scheduled for Nov. 6.

•

Florence Mercur, pianist, has been signed by the American Film Productions for the leading role in No Path of Glory, a documentary musical short scheduled to go before the cameras the first week of December. She was chosen as a result of a poll conducted by the producers in over 1,000 colleges and universities throughout the country.

•

Elmo Russ will give a program of his own songs on Nov. 5 in Carnegie Recital Hall, appearing with Lois McCauley and Lucyle Hermantal, sopranos; Paul Gavert, baritone; and Keith Ander, basso.

•

The Little Orchestra Society, Thomas Scherman conductor, on Oct. 23 began a series of Saturday morning concerts for young people at Hunter College. These continue through Jan. 22, with Saturdays between Dec. 4 and Jan. 8 omitted.

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PHOTO BY HELEN MORRISON

GARDNER READ goes over the score of his new Symphony No. 3 for Dean Kenneth G. Kelley and Prof. Raymond Havens at the Boston University College of Music, where the noted American composer has been appointed professor of composition and theory.

New Fund Plans Writers' Prizes

Establishment of a fund to award $100,000 a year to writers was announced Oct. 7 by the National Five Arts Award, Inc., 715 Fifth Ave., New York. There will be $30,000 a year in prizes, and $70,000 in fellowships of $500 or more, according to the writer's needs. Up to Jan. 31, 1949, entries will be accepted of plays, radio scripts, screen story outlines, short, and short short stories, and songs. Prizes will be $2,000 first in each of the five classes, $1,000 second, and $500 third through sixth, with scholarships to other entrants showing merit. Broadway production for winning plays and similar promotion in the other categories will be sought, although not guaranteed, by the sponsors. There will be an entry fee of $2 for each work, except that persons who submit more than one in any class will pay $1 for each additional entry. Norman and Normandy Pens has undertaken to provide office space, secretarial aid and printing, and the grants will be known as the Norman Pen Awards and the Normandy Pen Fellowships.

Cleveland Museum Series Opens

CLEVELAND.—Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, announced that his current series was opened on Oct. 15 with a piano recital by Emil C. Danenberg of the Oberlin Conservatory of Music; to be followed, by the Baldwin-Wallace String Trio, Nov. 5; Sara Carter, soprano, Dec. 10; the Annual Community Christmas Carol Program sponsored by the Junior Council of the Museum and the Cleveland News, Dec. 19; Walden String Quartet, Jan. 14; Neil Tangeman, Feb. 26; the Juilliard String Quartet, March 11; the Cleveland Society of Ancient Instruments, April 1.

The regular McMyler Organ Recitals each Sunday begin on Oct. 31, played by Mr. Blodgett and continuing through the winter. Mr. Blodgett will also give a series of Curators Organ Recitals on Wednesday evenings, Nov. 10, Dec. 7 and Jan. 12.

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Musart Society, supporters of the music department at the Museum, were entertained at a closed meeting, Oct. 19, when the Walden String Quartet gave first American performances of new quartets by the British composers Vaughan Williams and William Walton.

Mrs. Elliott Honored

Mrs. Charles Elliott, state chairman of composers of the New York Federation of Music Clubs, was guest of honor on Oct. 8 at the Waukegan, N. Y., P.E.O. Sisterhood meeting when a program of her compositions were sung by a local artist. Oct. 10, Mrs. Elliott was honored at a tea given by Mr. and Mrs. Willis J. Alford of Waukegan, when approximately 100 North Shore and Chicago musicians were present. Appearing before the Women's Club of Evanston, Ill., Oct. 18, Mrs. Elliott gave a talk on contemporary music; among her illustrations was a poem written by her and set to music by Frances Williams. The song was dedicated to Mrs. Royden James Keith, who was present, and the National Federation of Music Clubs. Mrs. Elliott was assisted by Ruby Moore, soprano, who sang a program of Elliott songs.

Ex-Officer in Armed Forces Benefit

Wallace Kotter, pianist, will give a benefit recital for the Rhode Island State Library's Book Pool for the Armed Forces on Nov. 5 in the auditorium of the Rhode Island School of Design, Providence, R. I. Mr. Kotter, a graduate of the Juilliard School of Music, was special services officer for an Army Air Force Fighter Group which was trained at Hillsgrove, R.I., and to which the State Library gave books to take overseas. Mr. Kotter is giving the current benefit as a gesture of gratitude.

Dallas Orch. Schedules Concerts

A schedule of 90 concerts has been outlined by the Dallas Symphony Orchestra, Dallas, Texas, for this season. Since its reorganization several years ago, the orchestra has steadily increased the number of concerts each season. In 1944-45 it held 22 concerts. In 1946-47, there was a total of 42 and the past season saw 52 performances.

Lily Windsor Draws 4,000

Lily Windsor, American soprano who made her debut last season at the Rome Opera, sang a recital on Oct. 15 at the County Center, White Plains, N. Y., to celebrate the 50th year of service of the District Nursing Association of Northern Westchester. Miss Windsor drew an audience of 4,000.

Nies-Berger Marks 20th Anniversary

Edouard Nies-Berger was invited by the University of Chicago to give a program on the great organ at the Rockefeller Chapel on Oct. 26. The recital marked the 20th anniversary of Mr. Nies-Berger's American debut as concert organist. Following this appearance he began a tour of Indiana, Illinois, Missouri and Kansas.

Associated Concert Bureau Finalists Heard

Sixteen finalists of the 1947-48 annual nationwide auditions conducted by the Associated Concert Bureau were presented in Carnegie Hall on Oct. 1. Those appearing were selected from over 1,400 auditioned from coast-to-coast last season, and state winners in the various categories of voice and instrument. The average numbers programmed by each performer were limited to two or three short works or movements selected from sonatas. Where an accompanist was required, most of the finalists were accompanied by Elsa Fiedler, official accompanist for the event.

The artists heard were, Frances Lehnerts, mezzo-soprano, New York; Lucia Ward, mezzo-soprano, Girard, Ohio; Raymond McAfee, baritone, Chicago; Earl Thiel, baritone, Milwaukee; Jesse James Tryon, violinist, Washington; Stanley Ellison Plummer, violinist, San Francisco; Robert McSpadden, tenor, Cincinnati; Raymond Smolover, tenor, New York; Adyline Johnson, contralto, Minneapolis; Lisa Cordell, contralto, New York; Jeanne Rosenbrum, pianist, New York; Johanna-Marie Herzog, pianist, Greenwich, Conn.; Katherine Westman, soprano, Philadelphia; Rose Suzanne Der Derian, soprano, Detroit; Wilson Jones, basso, New York, and Robert Anderson, basso, of Lincoln, Neb. W. A. T.

Sigaloff's Son Wins Award

Eugene Sigaloff, 11-year-old son of Mr. and Mrs. Eugene Sigaloff of North Hollywood, California, was awarded a year's scholarship in piano at the California Academy of Music.

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PASSED AWAY

MRS. FORTUNE GALLO, operatic singer, and wife of Fortune Gallo, opera impresario, died Oct. 13, aboard the liner Saturnia en route to New York. Mrs. Gallo, a lyric soprano known to opera audiences as Sofia Charlebois, was born in San Francisco, the daughter of Delilah and Charles Wood. After attending San Francisco University, she studied piano and voice at the Frank Damrosch Conservatory, New York. She was appearing in musical stock companies in San Francisco, when she met Mr. Gallo, and they were married in 1912. For many years she toured with the San Carlo Opera, founded by her husband, singing leading roles. In 1914 she was heard in Faust, La Boheme, and Pagliacci. Surviving, besides her husband, is an uncle, Thorn Kashow of San Francisco.

* * *

OSCAR AUSTIN LOFGREN, 72, Dean of Fine Arts for 29 years at Bethany College, Lindsborg, Kan., died on Oct. 10. Dean Lofgren had been a professor of piano at Bethany for nearly 50 years, heading the piano department since 1908. He served twice as state president of the Kansas State Music Teachers Association, and was local adviser for Sigma Alpha Iota. When Cordell Hull, then Secretary of State, consulted authorities about international relations in music with Latin-America, Mr. Lofgren was one of the few deans of music summoned to Washington for a conference. The nationally known "Messiah Festivals" of the College were under his direction. Surviving are his wife, Mrs. Julia Lofgren, of Lindsborg, and a daughter, Jessie Lofgren Kraft of Norton, Kan.

* * *

MRS. MERLE WEST, pianist, member of the faculty of the American Conservatory of Music, Chicago, passed away recently as a result of injuries suffered on Aug. 10, when she was thrown to the floor of a train rounding a curve in Wyoming. Mrs. West was enroute to the coast to board a plane for a Honolulu vacation.

* * *

CHARLES H. SWIFT, chairman of Swift & Co., music patron and Philanthropist, vice-president of the Chicago Symphony Orchestral Association for some years, died at his home in Chicago. Mr. Swift is survived by his wife, Claire Dux, soprano, and two brothers.

* * *

EUGENE CHASE COWLES, 88, American basso, died on Sept. 23 in Boston. Mr. Cowles had sung with the Bostonians Company from 1888 until 1898. In London in 1901 he appeared with the Alice Neilson Opera, and among later appearances were some with Fritzi Scheff. He was composer of 40 songs. He leaves his wife, Louise Cleary Cowles.

* * *

ELIZABETH A. MAJOR, voice teacher and co-director of the International Valley Cultural Center at the McLean Estate, was killed in an automobile accident in South Kortright, N. Y.

* * *

RICHARD W. LAWRENCE, 70, chairman of the board, Printers' Ink, died on Oct. 7 in New York. He was prominent in business, philanthropic, civic and political organizations.

* * *

Lehar Dies

Franz Lehar, composer, died on Oct. 24 at his country home in Bad-Ischl, Austria. An obituary will appear in the Musical Courier of Nov. 15.

NEW YORK CONCERTS

(*Continued from page* 15)

ance two years ago he showed himself a musician of considerable technical facility and able to evoke a sensuous tone.

But his interpretations are endangered by an extensive vibrato and loss from an exaggerated romanticism which he applied even to his playing of Bach's Partita in B minor (for violin alone). He was more at home in Respighi's Sonata in B minor and Vieuxtemps' Concerto No. 4 in D minor in which he showed that he can sustain a melodic line and sensitively mold a phrase.

The program opened with Pugnani-Kreisler's Preludium and Allegro and closed with a group of short pieces including Mr. Katz' own Lullaby. The youthful artist was cordially applauded by his audience. H. W. L.

Stella Whitman in Classic List

Stella Whitman, a native New Yorker, gave her first New York recital on Oct. 16 (afternoon) in a program comprising the works of Bach, Brahms, Kodaly, Alexander Lipsky, Chopin and Beethoven. The young pianist displayed a praiseworthy background of imaginative and sensitive musicianship in slow moving tempos, but these attributes were considerably nullified by technical shortcomings in passages requiring rapid execution. Undoubtedly with more experience and practice, this limitation will be overcome. W. A. T.

Hendl Conducts Children's Concert

The first concert of the Young People's Elementary Series given by the New York Philharmonic was conducted by Walter Hendl on Oct. 16. As usual, the music played was selected with discriminating taste. The youngsters heard Mozart's Country Dances, excerpts from Copland's Rodeo, North's Waltzing Elephant and excerpts from Prokofieff's Summer Day. Hendl definitely has a way with the children and in addition to stimulating their musical imaginations he managed to amuse them by donning a straw hat and overalls for the Farmer in the Dell, in which the audience participated. R. K.

Mary Bothwell Features Lieder

Mary Bothwell gave an interesting recital on Oct. 17. The blonde soprano opened her program with the seldom heard aria from Handel's Belshazzar and continued with a group of lieder, particularly notable being Der Schiffer of Schubert and the Auflösung and Dein Blaues Auge of Brahms. The Sheherazade song suite of Ravel, Le Reveil de la Mariée and Tout Gai, by the same composer; two Hugo Wolf and three Richard Strauss numbers completed the printed list to which were added numerous lieder as encores. Aside from her musicality, Miss Bothwell presented her numbers with a sensitivity to text and phrases, integrity in proportion and interpretation and a generally alluring tonal quality, especially in the higher range, which won the approbation of her audience. Paul Meyer played magnificent accompaniments. M. C.

CARNEGIE RECITAL HALL

Anita Alpert Introduced

Anita Alpert, mezzo-soprano, made her debut on Oct. 10. Miss Alpert makes a charming stage appearance and she has a fine, richly-textured voice. Her interpretations were vivid and spirited; the ordeal of singing before a good-sized audience was competently surmounted. One can only suggest that her technique and interpretations be more polished and that certain effects, which she tended to use too frequently, be varied. Miss Alpert's program included music by Gluck, Rossini, Brahms, Schubert, Schumann, Tchaikovsky, Fauré, Franck, Respighi and Rachmaninoff. The pianist was Paul Meyer. V. McC.

Ann Wilson in Songs

On Oct. 13 the soprano Ann Wilson gave a song recital. The program held arias by Mozart, lieder by Wolff, and songs of Grieg, Lie, Sibelius, Massenet, Fauré, Lalo, Barber and Carpenter. Miss Wilson's interpretations are interesting but her musicianship requires still more lyrical variation and subtlety. She was definitely at her best in music of a simple, non-dramatic, intimate quality. Newton Stewart assisted at the piano. V. McC.

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Brooklyn Institute Presents 70 Concerts

The Brooklyn Institute of Arts and Sciences, now in its 125th season of operation as a cultural center, has 70 events listed on its 1948-49 musical calendar.

The Boston Symphony, under Serge Koussevitzky, will give five concerts on Nov. 12, Jan. 14, Feb. 18, March 18 and April 15. Also featured is the Major Concert Series—Rise Stevens, Oct. 26; Isaac Stern, Nov. 9; Mariemma and her Spanish dance ensemble, Nov. 23; Ezio Pinza, Dec. 7; DePaul Infantry Chorus, Dec. 21; Menahem Pressler, Jan. 11; Vienna Choir Boys, Jan. 25; Joseph Szigeti, Feb. 15; Grant Johannesen, March 1; Artur Rubinstein, March 15; Mata and Hari and their comedy dance company, March 29.

The Little Orchestra Society, under Thomas Scherman, returns for its second season under Institute auspices—Oct. 19, Nov. 2, 16 and 30, Dec. 14, Jan. 4 and 18; Feb. 1. Soloists include Polyna Stoska, Clifford Curzon, Richard Tucker, Marian Anderson, Fredell Lack, Frank Sheridan, Gregor Piatigorsky, Andres Segovia, Zino Francescatti. A premiere performance will be part of each concert.

Also giving its second consecutive season under these auspices is the American Youth Orchestra, conducted by Dean Dixon, offering concerts for young people on Saturday afternoons, Nov. 27, Dec. 18, Jan. 8 and 29.

10 in All-American Series

On the American Artists Series are Gertrude Lindhorst, soprano, Oct. 21; Lilian Kallir, pianist, Nov. 14; Stuart Fastofsky, violinist, Nov. 28; John Meredith Langstaff, baritone, Dec. 12; Joyce Stratton, pianist, Jan. 16; Sidney Harth, violinist, Jan. 30; Sara Carter, soprano, Feb. 13; Claude Frank, pianist, Feb. 27; Maurice Wilk, violinist, March 13; Barbara Troxell, soprano, March 27. Soloist giving the adjudged best performance in this series will receive the American Artists Award for 1949.

The Brooklyn Chamber Music Society, under Carl H. Tollefsen, will be heard on Sunday afternoons, Oct. 24, Dec. 19, Feb. 20, April 24. Soloists with the society include Percy Grainger, Ralph Leopold, Edward Weiss, Suzanne Bloch, Mr. and Mrs. Samuel Gardner; and the United Temple Chorus, conducted by Isadore Freed, and Norwegian Singing Society, Frederick Axman, conductor.

Kastendieck to Lecture

In cooperation with the Brooklyn Music Teachers Guild, the Institute presents five informal concerts on Sunday afternoons, Nov. 2, Jan. 9, Feb. 6, March 6, April 3. A discussion series, Opera—Mirror of Culture, will be conducted by Miles Kastendieck, music critic of the New York Journal-American, on 18 Friday afternoons, beginning Oct. 29, with recorded music at each session.

ARTISS DE VOLT

in the courtyard of the Cloister, Sea Island, Ga., where she will return to give three concerts in February. Miss de Volt begins a cross-country tour the end of this month, with concerts in New Mexico, Missouri, Illinois, Iowa. Late in November she will appear in New England, including several Boston recitals, then start south with bookings in North and South Carolina. The harpist's spring tour begins in February, through Georgia, with a concert in Atlanta, on to Tennessee and Kentucky (with an appearance at Bowling Green), then into Ohio, with a program at Kenyon College; back south, and north by way of the coast, through Delaware. In July, 1949, Miss de Volt sails for Austria to teach again at the Mozarteum.

Amato Opera in Performances

In the news is the Amato Opera Theatre group which is currently offering performances in the auditorium of Our Lady of Pompei Church, Bleecker and Carmine Sts., Greenwich Village. Oct. 3 brought Don Pasquale with Nathaniel Trey in the title role; Robert Trehy as Dr. Malatesta; Anthony Amato as Ernesto; Sally Bellantoni, as Norina; John Dorrin as the Notary. The Barber of Seville by Rossini, is scheduled for Oct. 9. The sets and costumes are fresh and atmospheric; the staging routine so far, but satisfying; the voices, for the most, above average, the audiences—wonderful! In the Italianate neighborhood, opera tradition is a part of the daily bread and enthusiasm is displayed in no uncertain manner. M. C.

Babylon Opens 2nd Season

The Town of Babylon (N.Y.) Symphony, Christos Vrionides, conductor, opened its second season on Oct. 21. Soloists were Dorotha Powers, violinist; Victor Miller, American composer-pianist, who played his Manhattan Panorama for the first time. The program also included Palestinian Pastels by Harvey Gaul and Copland's Outdoor Overture.

For the final concert, May 19, a one act comic opera by A. Louis Scarmolin, The Interrupted Serenade (libretto by A. Rubega), has been chosen.

Saidenberg Sinfonietta to Tour

The Saidenberg Sinfonietta, Daniel Saidenberg, conductor, on Oct. 10 began a ten weeks' tour of 50 cities in New England, eastern Canada, New York State, Tennessee, West Virginia and Louisiana. The group will give two concerts on the Friends of Music series, Jan. 30 and Feb. 6, featuring Bach's six Brandenburg Concertos. Mr. Saidenberg is also conductor of the Connecticut Symphony Orchestra.

Cincinnati Orchestra

The Cincinnati Symphony, with Thor Johnson on the podium, gave its first 1948-49 pair of concerts on Oct. 15 and 16 at Music Hall. On the program were Handel, Brahms and Strauss works, the first local performance of Samuel Barber's Adagio for String Orchestra, Op. 11, and Villa-Lobos' Little Train from the Caipira (Bachianas Brasileiras No. 2).

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San Francisco Opera in Annual Los Angeles Visit

Los Angeles

By C. SHARPLESS HICKMAN

Although artistic standards were up 30% over the Metropolitan's Los Angeles invasion last spring, the San Francisco Opera Company's box-office reception for its first three performances here was a good 30% below the virtual sell-out standard set by the Met. in 6,500-seat Shrine Auditorium.

A social-minded audience literally sat on its hands throughout the superlative opening performance of Verdi's Falstaff under William Steinberg's subtly brilliant direction. The flashing facetiousness of Falstaff, with its composer's delicate musical shafts at the operas of his contemporaries, was lost upon 4,000 persons, many of whom would wholeheartedly have preferred the familiar social graces of La Traviata or the pageantry of Boris, with which the season opened previously.

But those who came to hear, rather than to be seen, were rewarded by an exquisitely integrated performance in which every singer, the orchestra under Steinberg, and the chorus under Kurt Herbert Adler, coordinated action and music to a model degree for a model opera. Even Salvatore Baccaloni, sometimes the most irrepressible of clowns, kept his role to its underlying delineation of a man desperately trying to escape from a sense of inferiority due to physical grossness—and the result was that his soliloquy achieved effective sincerity.

A Glittering Gossamer

The contrasting facets of this swiftly, scintillantly spun score—with its emotional tenderness in the scenes between Fenton and Nanette (Max Lichtegg and Licia Albanese); its gossipy conniving by Mistresses Ford and Page and Dame Quickly (Regina Resnik, Herta Glaz and Ebe Stignani); the bumbling humptiousness of the good knight and his confreres, and the honest burgherism of Ford (Robert Weede) were all molded by Steinberg into a glittering musical gossamer.

One or two individual impressions of the singers perhaps deserve mention. Max Lichtegg, whose singing with the Philharmonic Orchestra here last season was sometimes marked by hardness of tone and stiffness of vocal line, seemed exquisitely flexible as Fenton, and his diction was remarkable for its clarity. With Albanese he made the lovers an important asset, rather than the usual adjunct to the plot. And Robert Weede, whose acting has improved as his silhouette has slimmed, and whose voice is more eloquently rich than ever, made Ford's monologue a show-stopper reminiscent of Tibbett's bow a quarter of a century ago.

Triple-Threat from Italy

The hands which had rested during Falstaff worked overtime the following night when Gaetano Merola's Italian invasion landed the triple-hreat team of Italo Tajo, Ferruccio Tagliavini and Tito Gobbi on the Shrine stage in L'Elisir d'Amore, with Bidu Sayao and Lois Hartzell, and Paul Breisach in the pit. Again the opera's relative unfamiliarity served to keep the house to about 4,000, despite the vaunted presence of Tagliavini. It was probably just as well, for the pandemonium which broke loose and lasted for almost 10 minutes after he sang Una furtiva lagrima might have collapsed the Shrine balcony had it been full, and had everyone joined in the rhythmic foot-pounding, which ensued.

It was an electrifying demonstration, and a somewhat ill-mannered one at that as it became clear that Tagliavini, acting on orders, was not going to encore. It pretty well broke up the crescendoed attention which had paid respect to a magnificent performance up to that point. Fortunately the aria is near the opera's termination, and apart from Sayao's final air and Tajo's curtain lines not too much harm was done.

It was, let us be frank, an ovation well deserved, for in this single song Tagliavini let his heart take over from his head, and the result was an exceptionally simple and moving rendition, in which the almost falsetto quality of the sourdine notes, and the slight flatting of the final phrases were but blurring tears in an emotional moment. Tagliavini is a tenor who knows his potentialities, and who handles them with magnificent artistry. The voice has a firm, sometimes even a hard core, which is sheathed in velvet, and he spins it out with a technique which paralleled that of Bidu Sayao herself. It is not, let us admit it, the youthfully, sensuously soft voice that Schipa once had; but it has its own individual qualities which are engaging.

Tajo's Evening

But despite the réclame for Tagliavini, the artist of the evening with a capital A was the new basso, Italo Tajo. His Doctor Dulcamara was a delightful vignette of the quick-brained quack who gets into a situation and out of one with equal ease. The conception had a touch of the grotesque, with Tajo's lean, long form looking slightly like a caricature of Uncle Sam without the patriotically-hued costume, and he emphasized his height and slimness by a continually varying series of stances which at times gave him the appearance of an impish heron. He fences his way through a part like a foilsman, in contrast to the usual broadsword antics of Baccaloni—and like his actions, his voice is singularly agile in its responsiveness to each dynamic inflexion, to each problem of diction, to the union of vocal with dramatic responsibility. Tajo is a true singing-actor, to be compared in this respect with Chaliapin and Tibbett. In his singing and in his acting there is always sharply-etched direction, control, and a sense of impeccable good taste and balance. It is not, of course, the range or quality of voice which could win an ovation such as Tagliavini's, but it is interesting to note that the responsiveness to his ability was so marked that had the tenor not been on the stage it would have been Tajo who brought down the house.

Gobbi's role as Belcore was not one to call forth the vocalism or acting which he has demonstrated in his Italian films. His voice on this occasion seemed unduly constrained, raw rather than ringing, and subject to frequent flaws in pitch. Sayao was entrancing vocally, and acted the coquette with consummate charm, while Breisach's direction made the most of a score in which orchestral quality is secondary to a talent for timing.

La Forza Has Fine Cast

The third opera of the season, La Forza del Destino, again failed to lure the audience it deserved. Ebe Stignani's single scene as Preziosilla literally stole the show from the Argentinian soprano Sara Menkes. Ezio Pinza and Baccaloni were the monks, Robert Weede, Don Carlo, Kurt Baum, Don Alvaro. Stignani's phenomenal mezzo-soprano range, which had her hitting a high C with Brünnhilde-like firmness and force, had far more of the dramatic soprano quality than that of Miss Menkes. The latter, however, is outstanding in mezzo-voce passages, and has a clarity which is truly engaging when unforced.

Maestro Merola's company, incidentally, is to be congratulated upon having the initiative to attempt to temporarily solve the Shrine Auditorium's difficult acoustical problems, and to center the audience's attention on the center half of the vast stage which is utilized for opera presentations designed for a normal-size house. The solution is a wide,

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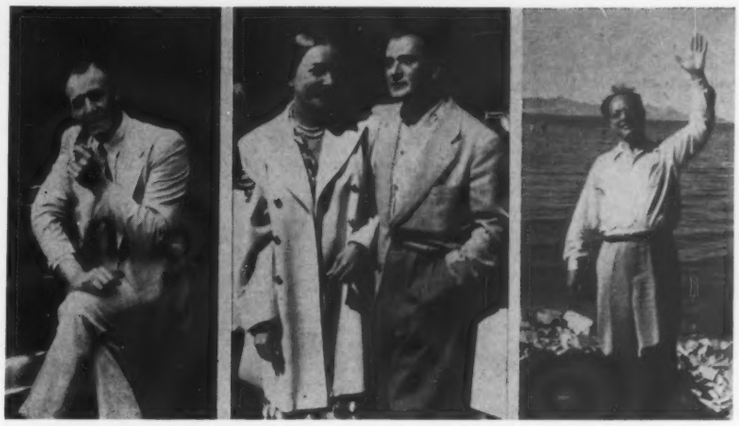

VISITORS TO THE WEST AND NORTHWEST

Stanley Chapple (left), newly appointed director of the School of Music of the University of Washington in Seattle, during a visit to nearby scenic wonders. In the center are Mr. and Mrs. Joseph Schuster, prior to taking a ride through Coeur d'Alene, Idaho, where they were vacationing. Maurice Abravanel, conductor of the Utah Symphony Orchestra, is a frequent visitor to the shores of the Great Salt Lake.

slightly picture-frame inner proscenium placed on the stage. Though soundly constructed, and designed to focus the tones of the singers and the eyes of the audience, it can be dismantled at the end of the season and stored for future use. It is flat, cleanly modern in appearance, and painted a neutral grey, and unobtrusively solves the problem.

Evenings on the Roof Open

Though press and public attention centered upon the opening of the local San Francisco season, chamber music and solo recitals have increasingly crowded the concert calendar. Evenings on the Roof opened its season with a recital by Soulima Stravinsky—his first solo recital in this country—which found the composer's son to be an excellent player of the French style, with delicate touch, fine dynamic shadings, and attention to details which sometimes seemed to overshadow the overall conception. His program, featuring Mozart's D-major Sonata (K. 576) and the early Beethoven Sonata (op. 31, No. 3), and shorter works by Domenico Scarlatti, Liszt, Rossini, and his own Three Etudes (1947) leaned to the lighter side. His father's Serenade in A (1925) proved a somewhat dullish piece for all its classic reflections, but Soulima's own etudes were pleasing impressionistic pieces of fastidious delicacy.

This concert, not on the regular Roof series, was succeeded by the official season opener, an all-Igor Stravinsky program which included the Duo Concertante, the Piano Rag Music, the Three Pieces and Concertino for String Quartet, the suite from L'Histoire du Soldat, and the Concerto for Two Solo Pianos. Soulima Stravinsky and Ingolf Dahl gloriously collaborated in the latter, and Soulima also saved his half of the Duo Concertante from the somewhat ravaging playing of Sol Babitz, whose violin performance in L'Histoire was as excellent as his performance of the Duo was erratic. The Compinsky Quartet dealt ably with the Concertino in particular, and the suite from L'Histoire, conducted by Edward Rebner, proved even more musically interesting when divorced from its ballet-drama, thanks to the opportunity to concentrate upon its amazing (for 1917) musical innovations undistracted by the stage action, voice of narrator, and the soldier and the devil.

The Roof's second concert, featuring Eudice Shapiro, violin, Edward Rebner, piano, and Victor Gottlieb, cello, brought expert offerings of Schubert's A major Duo for Piano and Violin, Ravel's Sonata for Violin and Cello, and Beethoven's G major Sonata (op. 96) for Piano and Violin. The latter was the success of the evening.

Quartet's Plentiful

Quartet programs have included the reintroduction of Felix Slatkin's Hollywood String Quartet after an absence of several years, and the opening of the Music Guild series by the Paganini Quartet with its new cellist, Adolphe Frezin, who replaces the late Robert Maas. The Hollywood Quartet, off to a shaky start with the Haydn Quartet in G major (op. 77, No. 1), in which the speed was fast but not consistent, settled down to a brilliant playing of the west coast premiere of Villa-Lobos' Sixth Quartet. The piquancy of Villa-Lobos' music is carried out in this work by many brightly colored themes varied by intriguing rhythm patterns, contrasted by solo passages in slower tempo for violin and cello as solo instruments against the other parts, almost in concerto style. The second movement contains a pizzicato section in which the effect is almost like that of far-away flutings by wooden pipes, against which the cello plays a lullaby-like melody. This concert concluded with an impressive performance of Brahms' A minor Quartet. The group somewhat lacks tonal richness, and there is a tendency for now one, now another of the players to skid ahead a little, but this will undoubtedly be controlled in future concerts.

Our scout who revelled in the Paganini Quartet's program whilst this reviewer quaffed The Elixir of Love notes that Frezin, the cellist who replaces Maas, is himself a superb artist who has quickly integrated himself with the group. The Ravel F major Quartet climaxed this program with an exquisite reading marked by blending of tone, color and sentiment.

Schuster in Recital

Joseph Schuster, former first cellist of the New York Philharmonic-Symphony, has recently moved to Los Angeles, and introduced himself formally to musical circles with an outstandingly musicianly recital marked by an unusual degree of complementation between soloist and accompanist Edward Mattos, particularly in the Beethoven Cello Sonata in A major, Opus 69, and the Introduction and Polonaise (Op. 5) by Chopin. Schuster is a subtle player whose tone is always true and evenly projected, and whose dextrous smoothness is virtuosity at its best and least ostentatious.

Leginska Presents Pupils

Ethel Leginska's annual "little symphony concerto program," which serves to present her pupils in professional recital, again turned up its usual complement of fantastically able and youthful players. Among them were such previously heard and praised players as Marilyn Needley and Josephine Rodriguez, each of whom showed steady development, and newcomers Anne Ware (5!), Leon Zambrowicz and Peggy Constance. Miss Leginska's stable of pianistic prodigies is the musical equivalent of Calument Farms' stable of race horses. They are winners, every one.

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N. Y. PHILHARMONIC MANAGER HONORED

On Oct. 20, members of the Lotos Club gave a testimonial dinner to Arthur Judson, executive secretary and manager of the Philharmonic-Symphony Society since 1922. L. to r., Mr. Judson, James L. Murphy, treasurer of the club, Carroll Glenn, Eugene List, Leonard Rose. Telegrams and letters were received, among them messages from Stokowski, Bruno Walter, Serge Koussevitzky, Eugene Ormandy, Jascha Heifetz, Igor Stravinsky, Yehudi Menuhin, Howard Barlow, Nelson Eddy, George Szell, Ethel Bartlett and Rae Robertson, Dr. John F. Williamson, Charles Kullman, Bidu Sayao, Efrem Kurtz, Harl McDonald, Albert Spalding, Thor Johnson, Alexander Smallens, Fabien Sevitzky, and Jesus Maria Sanroma. Lawrence Tibbett paid tribute to Mr. Judson in a speech. (Photo by Ben Greenhaus.)

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. Ferrucio Tagliavini, tenor, Pia Tassinari, soprano, Licia Albanese, soprano, Salvatore Baccalone, basso, CH, E (presented by Italian Division, N. Y. Republican County Committee); Little Orchestra Society, Clifford Curzon, pianist, soloist, TH, E.

Nov. 3. Joseph Fuchs, violinist, CH, E; Alice Howland, mezzo-soprano, TH, E; Ilse Sass, pianist, TiH, E.

Nov. 4. New York Philharmonic - Symphony, Mitropoulos conducting, Leonard Rose, cellist, soloist, CH, E; Ida Krehm, pianist, TH, E; Grete Sultan, pianist, TiH, E; Julia Keesling, soprano, CRH, E.

Nov. 5. New York Philharmonic - Symphony, Mitropoulos conducting, Leonard Rose, cellist, soloist, CH, A; Ray Lev, pianist, CH, E; Busch Quartet, TH, E; Elmo Russ, song recital of own compositions, CRH, E.

Nov. 6. New York Philharmonic - Symphony, Mitropoulos conducting, Isaac Stern, violinist, soloist, CH, E; Richard Dyer-Bennet, folk songs, TH, E; Elizabeth Kalajian, soprano, Paul Crispo, tenor, Thelma Bob, contralto, Barkev Vartanyan, baritone, Sylvan Evans, bass, TiH, E; Antonina Alexandrow, church music, CRH, E.

Nov. 7. New York Philharmonic - Symphony, Mitropoulos conducting, Isaac Stern, violinist, soloist, CH, A; Marian Anderson, contralto, CH, E; Mack Harrell, baritone, TH, A; New Friends of Music (Budapest Quartet with Milton Katims, violist), TH, 5:30 p.m.; Francis Poulenc, composer-pianist, and Pierre Bernac, baritone, TH, E; Maria Vicar, soprano, TiH, A; Helen Greco, soprano, TiH, E; Ethel Santo, vocal conduct, CRH, E.

Nov. 8. National Orchestral Association, CH, E; Scott Watson, pianist, TH, A; Martha Locker, soprano, TH, E.

Nov. 9. Alexander Brailawsky, pianist, CH, E; Bernard Weiser, pianist, TH, A; Frances Breed, violinist, TiH, E.

Nov. 10. Boston Symphony Orchestra, CH, E; Aksel Schiotz, tenor, TH, E; John Campbell, tenor, TiH, E; Edith Scheffel, soprano, Richard Murdock, tenor, CRH, E.

Nov. 11. New York Philharmonic - Symphony, Mitropoulos conducting, Francis Poulenc, pianist-composer, soloist, CH, E; Charlotte Bergen, cellist, TH, A; Maxim Schapiro, pianist, TH, E; Peter Melnikoff, pianist, TiH, E.

Nov. 12. New York Philharmonic - Symphony, Mitropoulos conducting, Francis Poulenc, pianist-composer, soloist, CH, A; Anne Bomar, mezzo-soprano, TH, A; Busch Quartet, TH, E; Mary Canberg, violinist, TiH, E; Grete Stueckgold, soprano, CRH, E.

Nov. 13. Boston Symphony Orchestra, CH, A; Duke Ellington, jazz, CH, E; Pierre Fournier, cellist, TH, A; Benno and Sylvia Rabinof, violinist and pianist, TH, 5:30 p.m.; Loewenguth Quartet, TiH, A; International Music Lovers Guild, TiH, E.

Nov. 14. New York Philharmonic - Symphony, Mitropoulos conducting, Francis Poulenc, pianist-composer, soloist, CH, A; William Yarborough, violinist, CH, 5:30 p.m.; Yvonne Lefebure, pianist, TH, A; New Friends of Music (Albeneri Trio with Louise Bernhardt, soprano), TH, 5:30 p.m.; Gold and Fizdale, duo pianists, TH, E; Thelma Matesky, soprano, TiH, A; Loewenguth Quartet, TiH, 5:30 p.m.; Chester Barris, pianist, TiH, E; Marcella Roltner, soprano, CRH, A.

THE DANCE

(*Continued from page* 14)

impossible to give a blanket endorsement to the film itself, but the ballet section of it certainly deserves attention.

Incidentally, a glaring boner is present in the film, at the great denouement toward the end. The whole idea of the ballet is that Miss Shearer comes out in white ballet slippers, falls in love with the magic red shoes and, by trick photography, is slipped into them. Well, at the end of the film, Miss Shearer is sitting in her dressing room, waiting for the curtain of The Red Shoes. She is all set to make her entrance on the stage—*and she already has the red shoes on.*

Dance News

After two weeks with the Ballet Russe de Monte Carlo in Chicago, and solo appearances in Ohio and with the National Symphony Orchestra, Alicia Markova and Anton Dolin will sail for England where they will dance during the holiday season at the newly innovated Earl's Court Stadium. After the first of the year they will return to fill dates in this country, followed by a tour to Mexico City, Puerto Rico, Central America, and South Africa. . . . Marjorie Tallchief and her husband, George Skibine, left this country recently to rejoin the Marquis De Cuevas' Grand Ballet de Monte Carlo currently on tour in the English provinces. . . . Lillian Moore, formerly Metropolitan Opera Ballet soloist, sailed on the Queen Mary Oct. 15 for a solo recital tour of Austria, Hungary and Italy. The tour will open in the Conserthouse in Vienna during November and Miss Moore expects to return to this country early in February.

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conductor, whose activities during the summer included some piscatorial pleasure. Mr. Gerhart opened his twentieth concert season with the Altoona Civic Symphony on Oct. 21, with Helen Jepson as soloist. He returned as musical director of the Johnstown Symphony Orchestra on Oct. 25 for the sixth season when Mischakoff was soloist.

Detroit Has Symphony Week

DETROIT.—The Detroit Symphony celebrated Symphony Week Oct. 10-16, by proclamation of Mayor van Antwerp. From Monday through Friday the orchestra held open house to show visitors the newly decorated Music Hall.

This year the orchestra, whose conductor is Karl Krueger and president, Henry H. Reichhold, is introducing a four-season year. During the winter the orchestra will present a series of 16 subscription concert pairs; then embark on a six weeks spring concert tour of 50 cities in 10 Eastern and Southeastern states; then undertake the summer "pops" season of ten weeks at Michigan State Fairgrounds shell. A maintenance goal of $60,000 was sought from public contributions, and a Symphony Ball, with Carmen Cavallero and his orchestra, was held.

The 16 weeks of special school children's concerts offered in Detroit opened on Oct. 27. The series is again under Valter Poole, conducting the Detroit Symphony, programs presented in collaboration with Fowler Smith, divisional director of the music department of the Detroit Public Schools. These concerts are offered through the generosity of the J. L. Hudson Company, the Board of Education and Henry H. Reichhold.

For the third consecutive year, the Detroit Conservatory of Music sponsors the Detroit "Pops" Symphony under Valter Poole in five concerts, Oct. 30, Nov. 20, Dec. 20, Jan. 15 and Feb. 12.

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NEW PUBLICATIONS

A prize of $1,000 has been offered by the Trustees of the Paderewski Fund for the best quartet or quintet for piano and strings of at least 20 minutes in length. The competition is only open to American-born citizens, or to persons born abroad both of whose parents were citizens of the United States at the time of the competitor's birth. All works should be sent not later than April 1, 1949, to the Trustees of the Fund, 290 Huntington Ave., Boston. . . . New works brought to this country by Antal Dorati are Tetrassi's Song of the Dead, Veretti's Sinfonia Sacra, Ghedinin's Concerto dell' Albatro and Messiaen's Trois Talli. . . . Ernest Ansermet conducted the world premiere of Stravinsky's Mass for mixed chorus and double wind quintet at La Scala on Oct. 27. . . .

Composers' Forum began its 10th year of concert-forum programs, at Columbia University's McMillin Theater on Oct. 23 with works by P. Glanville-Hicks and Irwin A. Bazelon. The concert was followed by a discussion period with Philip James, director of the New York University Music Department, as special moderator. . . . The Louisville Philharmonic Society and its conductor, Robert Whitney, have commissioned a composer to write a 10-minute work for each of the 6 pairs of subscription concerts. Those who have accepted commissions in order of their performances are: Joaquin Rodrigo, the blind Spanish composer; Virgil Thomson, Darius Milhaud, Dr. Claude Almand, Gian Francesco Malipiero and Roy Harris. . . . Recorded concerts open to the public are being held at noontime in the Carl Fischer Concert Hall. . . . William Schuman is this year's recipient of the $1,000 commission for an original score for the Dallas Symphony.

Books

THE SENSATIONS OF TONE, by Hermann L. F. Helmholtz. Peter Smith, N. Y. $12.50.

This is the sixth English edition which, like all its predecessors (except the first, of course), was reprinted from the second edition dated 1885. Just 350 copies have been printed for this edition. Helmholtz published his great work in 1862; it was translated into English by Alexander J. Ellis. There is as much point describing this book as there would be describing Plato's Republic. It is a vast enterprise which laid down the basic laws, for the first time, of sound and acoustics. Naturally the book is for the specialist, for it is highly detailed, technical, and presupposes a knowledge of advanced mathematics. Nevertheless, much of it can be studied with profit, especially those sections which deal with the musical tones of the various instruments, and the introductory chapters on the basic theory of vibration.

AMERICAN SEA SONGS AND CHANTEYS, edited by Frank Shea and illustrated by Edward A. Wilson. W. W. Norton & Co., Inc. $5.

In the informative introduction to this book, Mr. Wilson points out that there are, roughly three classes of chanteys: "capstan and windlass chanteys, used in catting or weighing anchor or hoisting sails; the halliard or long-drag chantey, used at topsails and topgallant sails; and the sheet, tack, and bowling songs, known as short-drag chanteys." Does that make it absolutely clear? The contents are divided into Chanteys, Forecastle Songs, Wardroom Ballads, and Miscellaneous Songs and Ballads. Christopher Thomas has made the musical arrangements. Only the unharmonized melodic line, however, is supplied. Nearly all of the chanteys are presented with their accompanying music, though occasionally only the words are given.

THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. Crown Publishers, N. Y. $5.

The first edition of this indispensable reference was in 1936, the second in 1942. This, the third, has Robert H. Reid as its supervising editor. As before, composers are listed alphabetically, and all discs in contemporary catalogues—domestic and foreign—are mentioned. Cutouts aren't, to a large extent; and thus the two previous volumes are necessary to supplement this for a complete bibliographical history of music on records. A helpful addition to this edition, not present in its predecessors, is a performers' index. The leaders in the latter, incidentally, are the Berlin Philharmonic Orchestra, with 26 lines, the Berlin State Opera Orchestra with 23, the London Philharmonic Orchestra with 20, the Philadelphia Orchestra with 19, and Leopold Stokowski with 17.

CARL FISCHER CONCERT HALL RECEPTION

A reception marking the formal opening of the Carl Fischer Concert Hall was held on Oct. 10, by Mrs. Walter S. Fischer, and Mr. and Mrs. Frank Hayden Connor, directors of the firm. Among the guests present prominent in the musical world were Robert Russell Bennett, Marian Bauer, the William Bergsmas, Frank and Gladys Swarthout Chapman, Bainbridge Crist, the Dello Joios, Celius Dougherty, Dr. and Mrs. George Gartlan, Mme. Eva Gauthier, Dr. Edwin F. Goldman, Prof. and Mrs. Alfred M. Greenfield, David Guion, Frederick Jacobi, Philip James, Alton Jones, the Peter Mennins, Dr. Carl and Mrs. Mueller, the Louis Persingers, Isidor Philipp, the Piastros, Angel Reyes, Carlos Salzedo, Gyorgy Sandor, Rhea Silberta, the Werrenraths, Clarence Cameron White and Jacques Wolfe.

Ballet Score

TRIONFO DI BACCO E ARIANNA, by Vittorio Rieti. Associated Music Publishers, N. Y. Piano score, $1.

Currently in the repertory of the New York City Ballet Company, the Trionfo di Bacco e Arienna, choreographed by Balanchine, is scored for symphony orchestra, bass solo and chorus. The present piano reduction will give a good idea of its lyric qualities and its admirable reconstruction of late Italian Renaissance melody. To be sure, the music is undeniably "modern," with some Stravinskyish rhythmic tricks here and there, but Rieti has never allowed his own personality to be submerged. The opening chorus, with its almost modal shifts from major to minor, is elegant and moving in its simplicity, and some of the other sections have an equally poignant quality.

Method for Tympani

MODERN METHOD FOR TYMPANI, by Saul Goodman. Mills Music, Inc., N. Y. $5.

The author of this book is the tympani player of the New York Philharmonic and a noted teacher of percussion instruments. He has divided his Modern Method for Tympani into four sections—Fundamentals, Exercises for the Development of Technique on Two Drums, Three and Four Drum Technique (including Pedal Tympani), and Repertoire for Tympani. The first three are self-explanatory; the last section presents portions of the repertoire from Haydn (Symphony No. 101) though Goodman (Timpiana) with Beethoven, Tchaikovsky, Wagner, Stravinsky and others en route.

For Cello and Piano

KINDERSZENEN (Op. 15), by Robert Schumann. Musikverlag Zum Pelikan. Zurich.

Such a pianistic piece as Schumann's Kinderszenen is hard to imagine transposed to another instrument, but it must be confessed that Paul Grümmer has made an excellent try. He has retained the idiomatic features of Schumann's piano writing, merely shifting the melodic line to the cello. His arrangement is not too hard, and students should find the sketches of interest.

For Clarinet and Solo

SONATA, by Felix Mendelssohn, edited by Eric Simon and Felix Guenther. Leeds Music Corp., N. Y. $2.50.

According to the forward of this edition, this sonata is published for the first time. The editors have made "a few

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minor cuts" in order to "achieve a certain balance of form," since Mendelssohn did not prepare this sonata for publication. There are three movements—adagio-allegro, andante, and allegro moderato. The writing is fluid and graceful; second-rate Mendelssohn, perhaps, but charming enough to achieve a place in the repertoire. Both the solo and piano parts are easy enough to be played by students of average ability.

For Piano Solo

SONATA No. 2, by Norman Dello Joio. G. Schirmer, Inc., N. Y. $1.50.

A strong work in three movements, this sonata is as interesting technically as it is musically. It opens with a series of octave swoops, much in the order of the finale of Chopin's B minor Sonata, and proceeds to an energetic, toccata-like sequence. Pianists with short hands are advised to keep away, for Dello Joio often favors chords of the ninth in awkward placements. The second movement, adagio, is chaconne-like in its elaborations over a recurrent bass line (except for a lyric middle section), and the finale is another energetic outburst.

SWISS JODELLING SONG, by William Walton. Oxford University Press, Carl Fischer, Inc., N. Y. $1,20.

Arranged by Roy Douglas, this is a capital bit of tomfoolery from Walton's clever and amusing Façade Suite. The first theme is a jodelling one; shortly after it is mixed polyphonically with a melody from Rossini's William Tell Overture. (Swiss; get it?) The piece is not hard to play, but one must have an equalized touch to bring out inner melodies.

TWO RUSSIAN TUNES, by Thomas B. Pitfield. Oxford University Press. Carl Fischer, Inc., N. Y. $1.20.

The two tunes are: Nursery Song (Billy Goat) and Cossack Cradle Song. Both are conservatively harmonized, fairly tuneful, and easy to play. Much of the Cossack Cradle Song is written on three staves, and might be a useful piece to introduce young pianists to this form of notation.

For Two Pianos

THE BELLS, by William Byrd; arranged by Martin Penny. Oxford University Press, Carl Fischer, N. Y. $2.20.

William Byrd (16th and early 17th centuries) was one of the first composers to describe in music the sound of bells. In this arrangement by Martin Penny, we have what one might expect—pedal points, combinations of tones in triads, and an up-and-down motion. If Byrd's (and Penny's) bells do not sound as daring as, say, Moussorgsky's, they ring just as sweetly and with equal appeal. The transcription lies well in the hand, and the sonorities are carefully calculated.

For Voice and Piano

MY SONGS, arranged and interpreted by Roland Hayes. Little Brown & Co., Boston. $3.

Roland Hayes, the eminent Negro tenor, uses the term "Aframerican" to include those Africans who were transplanted to the United States. The subtitle of this book is "Aframerican Religious Folk Songs," and there is a foreword and introduction wherein Mr. Hayes discusses the emotional significance of the music. He has arranged the latter into three "panels"—events of the Old Testament, Abstractions from the teachings of both Old and New Testaments, and The Life of Christ. Included in the selection are such popular spirituals as Deep River, Lit'l David Play on Your Harp and He Never Said a Mumberlin' Word, as well as less familiar ones like Live a-Humble and Plenty Good Room. There are thirty songs in all, each with piano accompaniment arranged by Hayes.

FOG, by Roy Harris. Carl Fischer, Inc., N. Y. 50c.

Carl Sandburg's popular little poem is the text used by Harris. For those unfamiliar with it, here is the poem in its entirety: "The fog comes on little cat feet. It sits looking over harbor and city on silent haunches and then moves on." Harris uses very close, dense, cloudy harmonies to suggest the fog. The chordal structure in the first measure contains D flat, A flat, E, A and B flat. For greater ease in reading, three staves are used for the piano part. The melodic line is introspective and captures the hushed, eerie quality of the imagery.

For Vocal Duet

SWEET ECHO and SPRING, by Roger Fiske. Oxford University Press; Carl Fischer, Inc., N. Y. $1.20 and $1 respectively.

Here are two lyric songs for the lyric combination of two high voices. Sweet Echo, taken from Milton's Comus, is richly harmonized with an elaborate, Chopinesque accompaniment. Spring uses the popular When Daisies Pied stanza from Shakespeare's Love's Labors Lost. Both songs are traditionally written, but a good cut above the average in understanding of the relation between text and music; and When Daisies Pied is especially fetching, with its "Cuckoo" refrain at the end.

CHORAL MUSIC RECEIVED

SATB

THREE GRECIAN SONGS, by John Vincent (30c). Titles of these songs are Pans Piping, Wood Music and The Garden of Pan. The texts are ancient poems translated by J. W. Mackail. All are sung a cappella and there is a piano accompaniment for rehearsal only. BEYOND THE STARS, by John Tasker Howard (20c). The words are by Lorraine Noel Finley and the work can be performed with organ or piano accompaniment. THROUGH THE VALLEY I WALK, by Vassily Zavadsky (25c). This has words by N. Nekrassov with English or phonetic Russian lyric. There is a tenor solo and the piece can be performed with or without piano accompaniment. NOBODY KNOWS THE TROUBLE I'VE SEEN, by C. Albert Scholin (20c). This spiritual has a piano or organ accompaniment. Mills Music, Inc., N. Y.

CHORUSES FROM THE HARMONY OF MAINE (1794), edited by Oliver Daniel (30c). The titles of these Supply Belcher choruses include Spring, Invitation, Advent, Carol, Reflection, Cumberland, How Swift the Movements Fly, Set Down that Glass!, and No Brandy will we Take. These are also for male voices in three or four parts. All are to be sung a cappella. Music Press, Inc., N. Y.

IN THE QUIET NIGHT, THE GOLD THREADED ROBE, A SONG OF THE PALACE, by Peter Menin (20c, 25c, and 25c). These are a cappella settings to Witter Bynner's translations of poems by Kiank Kang-Hu that were commissioned by the Juilliard Music Foundation. Carl Fischer, Inc., N. Y.

TTBB

THE CUCKOO BIRD, by C. Albert Scholin (15c). This has words by Ruth B. Scholin and is to be sung a cappella. OLD DOG TRAY, arr. by James A. Riddel (20c). A Foster melody with mixed voices divided, a tenor solo and piano accompaniment. CINDY GAL, by John Vincent (25c). An American folksong with an optional tenor or baritone solo and piano accompaniment. Mills Music, Inc., N. Y.

SSA

O SHENANDO'H, by John Vincent (20c). An a cappella setting with the soprano part ranging up to A. THE WEE COOPER O' FYE and THE LEATHER-WINGED BAT, by Leslie R. Bell. (15c and 20c). These are both from the Bell Series and the Leather-Winged Bat, for SSAA, has a piano accompaniment for rehearsal only. Mr. Bell is the director of music at the Ontario College of Education in Toronto. Mills Music, Inc., N. Y.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

THE VIRGIN'S CRADLE HYMN, by John Tasker Howard. Mills Music, Inc., N. Y. 25c.

An interesting, smoothly singing anthem for 4-part mixed voices, with piano or organ accompaniment and obbligato for violin, flute, recorder or oboe. Text copied from a print of The Virgin in a Catholic Village in Germany: English translation by Samuel Taylor Coleridge. Easy vocal tessitura, 6 pages and additional score for above obbligato instruments.

PRAISE TO THE LORD, Arr. by C. Albert Scholin. Mills Music, Inc., N. Y. 15c.

A conventionally designed, appealing hymn-anthem for 4-part mixed chorus with descant for soprano or tenor. Organ or piano accompaniment. Suitable for large or small choir. Normal vocal tessitura throughout. Acceptable for Thanksgiving, Christmas or general service. 4 pages.

COME UNTO HIM, by James P. Dunn. J. Fischer & Bro., N. Y. 16c.

A melodiously dignified anthem for general or communion service, for 4-part mixed chorus, with organ or piano accompaniment. Well marked for its varying contrasting moods. Well-known text by Frederick H. Martens. Not a new composition but an effective one for well trained choir. Tessitura normal. 8 pages.

THE BREAD OF LIFE, by Eric DeLamarter. M. Witmark & Sons, N. Y. 16c.

A well written, serious anthem for 4-part mixed voices, with continuous alto solo throughout. Text adapted from Scripture. Organ accompaniment. Especially suitable for communion service. Vocal tessitura easy. 5 pages.

I SOUGHT THE LORD, by Alexis Maltzeff. Oliver Ditson Co. (Theo. Presser Co. Distr.) Philadelphia, Pa. 15c.

A solid, imposing anthem for full 4-part chorus of mixed voices, with text adapted from Psalm 34:4,8, by Theresa Maltzeff. To be sung a cappella. Piano or organ accompaniment for rehearsal only. Divided parts.

I WILL EXTOL THEE, by Roland Diggle. Oliver Ditson Co. (Theo. Presser Co. Distr.) Philadelphia, Pa. 18c.

A spirited, fast moving anthem for full-voiced 4-part chorus of mixed voices, with normal vocal tessitura throughout. Text from Psalms 118:30:46. Opens with baritone recitative. Organ accompaniment. Long tenor incidental solo. Suitable for general or festival service. 11 pages.

SSA

BLESSED ARE THE MEEK, by Harry Robert Wilson. Carl Fischer, Inc., N. Y. 16c.

This anthem for 3-part chorus (S-I, S-II, A) of treble voices has a simple melodic flow to its music, together with a depth of religious feeling. Organ or piano accompaniment. Text from St. Matthew 5. Includes soprano (or selected voices) solo. Normal vocal tessitura. Suitable for general or communion service. 5 pages.

BLESSED IS THE MAN, by J. Lawrence Erb. M. Witmark & Sons, N. Y. 16c.

A serious, well harmonized anthem with musical and textual appeal, for 3-part (S-I, S-II, A) women's voices. Text taken from Psalm 1:1-3. Piano accompaniment. Soprano I and alto incidental soli. Vocal tessitura normal, at times calls for low alto voices. For general service use. 6 pages.

For Organ

RHAPSODY ON FOUR NOELS, by Bernard Piché. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) $1.

A beautiful, Christmas composition for organ, introducing thematic Noel music, including the Venez, pasteurs, accourez tous, Bel Astre que j'adore, the revered Adeste fideles and the brilliant Ca, berges. This is exceptionally fine Christmas music for a good-sized organ and a competent organist. 12 pages.

A CHRISTMAS PASTORALE, by Giuseppe Valentini. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 75c.

The well known concert organist, E. Power Biggs, has arranged this charming little excerpt from the Valentini Christmas Concerto, for organ solo. Its simple lilting style, with its gracefully contrasting phrases, gives off strongly the pastoral effect, is highly imaginative of and so very appropriate to the quiet and beauty of Christmas eve. Not difficult; neither is a large organ required.

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BERNICE FROST SAYS . . .

BOYS AND PIANO LESSONS

TWO piano teachers have been having difficulty in keeping their boy pupils interested in piano study and also in convincing them that playing the piano is not a sissy accomplishment. These teachers, from Vermont and Oregon, represent all of us in meeting this boyish objection to piano lessons. While it is significant that this attitude is to be found less frequently than in past years, it can be, when encountered, a rather difficult one.

However, keeping boys of early teen ages interested really should not present a problem, as there is much material especially designed for them. While some which is not good lowers musical standards and leads nowhere, there is much that is fine both musically and educationally, offering a direct appeal to the boy and his own world of interests.

Boys, if approached in a matter-of-fact manner and with no patronizing attitude, are no more difficult than girls. Probably in every piano class there are one or two boys who need individual attention, but in the same group there are also one or two girls who need special thought.

No excuse exists for ever giving cheap material to a pupil, even though Johnny wants such and such a solo. Much care must be taken in selecting the right music. It must be good music; and this means also the discarding of good music badly arranged.

Rhythms Loud and Fast

Boys like music that has marked rhythms—loud and fast, as one teacher expressed it. Select pieces that are not too difficult so they can be played at a good tempo.

Do not have a four-year-old youngster precede or follow a boy's lesson. Have other boys of the same age or older in the studio at the same time. Let them play duets and duos together; have a boys' recital; give them a prominent place in the general recitals and give them responsible activities, such as being ushers.

Performing Parents Are Helpful

A father and son recital is always a popular event, as well as a parents' recital where only the fathers and mothers perform. This all helps in meeting any "sissy" discussion that may arise. To be fortified further, the teacher should show the boys concert announcements and pictures of famous men pianists, and take them to their concerts, as well as to the symphony concerts where the players and conductors are all men. Stress the fact that the greatest composers were men. Call attention to the important business men who play the piano. This can be done without disrespect to the feminine side of the profession—including yourself, perhaps.

An interesting experience came to the writer last season. A young rough and ready lad, who had hitherto shown no signs of discontent at his piano lessons, arrived home one day and announced at dinner he was going to stop his piano lessons because the boys in school were calling him a sissy.

A Dilemma Resolved

The father, who later told me he had been prepared for this announcement, replied with elaborate indifference, "Well, that is too bad, son, because I am beginning lessons with Miss Frost next week, and I thought we might have our lessons together."

The father arranged the next morning for his lessons and both are continuing with much enthusiasm on the part of the son in trying to keep ahead of his father. The father, who is one of New York's most famous surgeons, finds the daily hour of practice an outlet and relaxation he has always wanted. It might be added that both are unusually musical, progress rapidly, and enjoy only the best music.

American Composers

Some of my older advanced pupils are interested in reading as much as possible about American Composers. Have you any books you would especially recommend? They are interested in singers as well as pianists. E. A., Ohio.

There are numerous books for your pupils to read. The following will prove interesting and somewhat different: Charles T. Griffes by Mairel; You're Only Human Once by Grace Moore; Marian Anderson by Vehanen; and Famous American Composers by Overmyer. You can find others in your public library and at your music and book stores.

Frequency of A

Was the pitch of middle A the same in the fourteenth century as it is today? Can you state the official pitch of middle A and tell me when it was accepted as the official pitch? Y. Y., Utah.

This pitch has varied since the early church pitch in the middle fourteenth century when it was around 505. In 1939 at a London Conference the pitch of 440 was adopted.

Color Tones

For some time I have heard in conversation among my piano teacher friends that we must choose teaching solos, of the easier grades especially, with color tones and tonal variety. Just what is meant? Perhaps I should understand this, but I frankly admit I am puzzled and do not wish to expose myself among my fellow teachers.

J. D., Maine.

Your friends are no doubt referring to solos with melodies and harmonies not strictly diatonic within the tonality of the key in which they are written. Chromatics, slight modulations, altered chords, etc., give color to a solo that might otherwise be less interesting.

NOTES ON NEW MUSIC

By T. ROBIN MacLACHLAN

Books of Piano Pieces

COAST AND COUNTRY, by Isabel Mason, 75 cents. Six short pieces, impressions of rivers, old villages, sailing ships and the sea. They are well written and musical. For fullest enjoyment and educational benefit this suite should be assigned late in third grade work. The Arthur P. Schmidt Co.

PIANO CLASSICS, edited by Alfred Mirovitch, $1.00. These are original compositions for clavichord, harpsichord and piano, by great composers of the 17th, 18th and 19th centuries. All embellishments are written out and indications for interpretation, often omitted by early composers, are supplied by the editor. There are eighteen pieces in the book, by Haydn, Mozart, Purcell, Scarlatti and many teacher-composers. This is the first volume of a series, covering elementary work in the classics, of special interest to teachers of talented children or adults. G. Schirmer, Inc.

Duets

APRIL SHOWERS, by Louis Silvers and DANCING TAMBOURINE, by W. C. Polla, arranged by J. Louis Merkur. The duet arrangements are easier to play than the original songs. They are well harmonized and designed to bring out the best in each piece. HALLELUJAH, by Vincent Youmans, arranged by Gregory Stone, $1.00. This is a transcription, more advanced and combining themes and figures from well known compositions with the popular melody, permitting its extension to seven pages for each player. Harms, Inc.

SIX RECITAL PIECES FOR PIANO DUET, Op. 3, by Anton Arensky, edited by Alfred Mirovitch, $1.00. This is a well edited duet book, suitable for study and recital in the fourth grade. The pieces have the romantic quality of piano music by Tschaikowsky. It would be difficult to find more pleasant music or music more attuned to the ear of most students, to whom one of the rewards of piano study is found in the sweet sounds evoked from the instrument. Leeds Music Corporation.

LET'S HAVE FUN WITH DUETS, arranged by William Krevit, 35c. A group of seven well known pieces arranged as duets. They are easy enough for first duets, to be introduced after the pupil has passed the point in reading where two treble or two bass clefs might be confusing. Charles H. Hansen Music Company.

For Piano Solo

PENNY HOP POLKA, by Charles Repper, 50c. The composer explains that a Penny Hop is an old-fashioned dancing party. Each person pays a penny to the fiddler. Mr. Pepper has to his credit many successful compositions in dance form. This one is an original polka of medium difficulty, for the student a good experience in staccato touch and precise phrasing. C. C. Birchard and Company.

BEETHOVEN SONATAS, edited by Silvio Scionti, 75c to $1. Op. 14, No. 1 and No. 2, Op. 27, No. 2 and Op. 13 have been received, published separately. Indications for pedaling and phrasing are as full as possible. For the further guidance of students, who will derive most benefit from the new edition, instructive notes have been made for each sonata. Mills Music, Inc.

For Two Pianos

THE OLD DUTCH CLOCK, by Homer Simmons, set of 2 copies, $1.25. This is an original piece written for two pianos. Imitation of the clock is not too obvious, but there is an atmosphere of movement and bright color. If the damper pedal is used sparingly a very melodious clock is suggested. This is an excellent number for the students' recital, medium to advanced grade. Elkan-Vogel Co., Inc.

BAGATELLE IN G MINOR, Op. 119, by Beethoven, arranged by Arthur Baynon, $1.40. The arranger has added little to the original. Very often first and second pianos play alternately. In the last two pages, however, there is more activity, one part following the other in intervals of sixths. The harmonization remains light and in character. Oxford University Press.

TWO MINUETS, by Johann Sebastian Bach, transcribed by André Benoist, 2 copies, $1. The two little minuets, originally G major, No. 1 and G minor, No. 2, appear in A major and A minor. In the transcription for two pianos they sound heavier and more harmonious, perhaps much as Bach would have written them for this medium. Volkwein Bros., Inc.

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WESTERN SERENADE, by Marcel G. Frank, 50c. A winsome song, with an accompaniment which describes the gait of the rider's burro. Medium range. LITTLE SON OF MINE, by John Kieran, 50c. The editor of Information Please Almanac here gives evidence of his knowledge and talent in music. The song is a sweet lullaby which avoids oversentimentality. Medium range. The John Church Company, Philadelphia.

THE MIRACLE, by Grace Bush, 60c. A beautiful song by a California musician, expressing with sensitive words and musical phrasing the mystery and miracle of love. High voice. The Composers Press, Inc., N. Y.

HAND IN HAND, by Gustav Klemm, and THE RAGGED PIPER, by Christopher Thomas, 50c each. Two songs well contrasted for a group. The first is pleasing and direct in manner, the second has an interesting rhythm whose lilt persists after the song is done. Oliver Ditson Company, Philadelphia.

SUMMER EVENING, arranged by Katherine K. Davis, 50c. A smoothly flowing Finnish folk-song, charming in its simplicity. English words by Jane and Deems Taylor and Kurt Schindler; original words are not provided. High or low voice. The H. W. Gray Co., Inc., N. Y. EXPECTATION, by Catherine Croker, 60c. Awarded first prize by the Pennsylvania Federation of Music Clubs in 1947, this song has freedom of style and variety of harmony. High viice.

LITTLE "LORDEEN," by Ralph L. Baldwin, 50c. A song for the Christmas season, presumably intended for young ears. THE CHILD ASLEEP, by Eric Wolfgang Korngold, 50c. The third of four songs from the cycle "The Eternal." Its subtleties of phrase and tenderness of expression make it a beautiful addition to the lied literature. Medium range. M. Witmark and Sons, N. Y.

Album for Children

LITTLE RHYMES TO SING AND PLAY, by Mildred Hofstad, 60c. A collection of 21 nursery rhymes arranged so that the merest beginner can play them. For the instruction and entertainment of the preschool child. The John Church Company, Philadelphia.

For Violin

MARCH, by Ronald Murat, 50c. A good piece with definite character, for the student ready to play double-stops. Carl Fischer, Inc., N. Y.

SARABANDE, by J. S. Bach, $1.25. Transcribed from the keyboard composition (French Suite in D Minor) by Gordon Phillips, this presents the violinist with a very intense and singing melodic line. SIX CANONS FOR VIOLIN CLASSES, by Imogen Holst, 75c. These canons are in 8 parts and are worthy of study by the counterpoint student as well as the violinist. Beginners can participate in the canons, as well as advanced violin students. Oxford University Press, London.

THE MERRY-GO-ROUND, by G. I. Smith, POLISH DANCE, by William Scher, 35c each, and RAIN, by Winifred Forbes, 50c. Three tasteful teaching pieces. The first is easiest, being in 1st position, and the others use 3rd position. The Dance is a good display piece for the younger student. Theodore Presser Co., Philadelphia.

Book

FREDERIC CHOPIN, by Opal Wheeler, $2.75. A biography to interest juvenile readers. The story tells much of his boyhood in Poland and continues through his first success as a young man in Vienna, and shows that the young genius had a generous share of lovable human qualities. Illustrated by Christine Price, 156 pp. E. P. Dutton & Co., N. Y.

UP and DOWN THE GUILD KEYBOARD

Five members of the National Guild of Piano Teachers were asked: "What effect does attendance at a recital by a world-famous pianist have on your pupils?"

Sybil Hosmer, Denver, answers: "If the pupil is a real student, his standards are lifted, his enthusiasm for work stimulated. One instance is that of a pupil who heard a fine pianist and next day begged for two lessons a week."

Russell B. Wells, president of Chas. E. Wells Music Company, Denver, says: "Attendance at concerts is no doubt stimulated by the great interest in piano study, and the increase in piano study can also be traced to better distribution of fine concerts."

Marguerite Hartsook, El Paso: "It makes pupils more confident that there is a future in piano study. They are more critical of playing standards and selection of material. The visiting artist sets a standard by which to judge local playing, including their own."

Mabel M. Snavely, Tampa: "It inspires to keener appreciation and better work toward definite objectives."

Helen McKay, New York: "In a large city it is not always possible for young pupils to attend recitals. The Philharmonic Orchestra Saturday children's concerts have always been an inspiration—they awaken a pupil's interest and develop musical understanding."

Chester Barris, widely traveled adjudicator for the Guild, will give a recital at Town Hall, Nov. 14.

Patricia Staffel, artist diploma and Paderewski medal winner of the Guild under her teacher, **Tekla Staffel** of San Antonio, was married Sept. 9 to **William P. Carter.** They will live in Boulder, Colo.

Dr. Abraham Ehrenfeld, assistant superintendent of schools of New York City, makes this observation: "Music as a study is important both as a means of communication, and as therapy. Anything which gives the individual a sense of expression is valuable. Children who have been maladjusted in school problems have found outlets through music and art courses, and have become socially adjusted and succeeded in academic subjects as well. In some neighborhoods music has been the means of developing mutual understanding, good will, improved human relations."

ESTELLE RUTH, B.A., B.M., pianist and organist; chairman, Akron N.G.P.T.; adjudicator for the Guild; state chairman of teaching materials for Ohio M.T.A.; Midwest representative for John M. Williams.

New courses for teachers visiting New York during the holidays are being offered by Guild faculty members. Guild members are also going to Chicago to attend the M.T.N.A. Convention there.

Elizabeth Rowland Davis is the new president of Baltimore M.T.A.

Ardella Schaub of Los Angeles is re-elected first vice president of California M.T.A.

It was a piano teacher, **Sydney Angell,** Denver co-chairman for the Guild, who "discovered" the voice of **Joan Kruger** and persuaded her parents to select a vocal teacher for her. Result: Miss Kruger's debut with Denver Grand Opera and a moving picture contract in Hollywood.

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New Appointments at Peabody

Two new appointments have been made at the Peabody Conservatory of Music, Baltimore, Md., according to Reginald Stewart, director; Tatjana Gontscharowa as an additional instructor of piano and Berl Senofsky as instructor of violin.

A student of Leonid Kreutzer and Arthur Schnabel, Miss Gontscharowa toured Europe, Asia and Latin America in recital and as soloist with leading orchestras. She has been a member of the piano faculty at the National Conservatory of Bogota, Columbia for the past several years. Mr. Senofsky also will be assistant concert master and violinist at the Balitmore Symphony Orchestra, conducted by Mr. Stewart.

The Conservatory opened its 81st session on Sept. 28 with an enrollment of 553 students, with representation from nearly every state as well as the District of Columbia, Canada, El Salvador, China, Columbia, Brazil, Hawaii, the Philippines, Mexico, France, India and Syria.

Winner of this year's scholarships at the Peabody Conservatory were announced. Examinations of the 46 candidates were held.

The following three-year scholarships were awarded: flute, Jacob L. Berg, Cincinnati; clarinet, Kenneth K. Kawashima, Honolulu; organ, Donald W. King, Baltimore; piano, W. Ben Whitten, Birmingham, Ala.; instrumental school music, Margery Kent, Baltimore; tuba, Robert John Pallansch, Washington, D. C.; male voice, Neil H. Darling, Middlebury, Va., and female voice, Shake Vartenissian, Alexandretta, Syria.

Winner of two-year scholarships were Charles David Lewis, Baltimore, oboe; Frank Eugene Harsh of Williamsport, Md., piano. A one-year scholarship in violin was granted Cline W. Otey, Jr.

Erno Balogh, pianist and member of the faculty, gave a recital in the Concert Hall on Oct. 19; on Oct. 22, Walter Baker, organist and faculty member, was heard.

ROSE RAYMOND,
pianist and teacher, exponent of Tobias Matthay Principles, included teachers from Texas, Georgia and other states among those attending her summer course in New York. She also conducted a teachers' course at the College of St. Rose, Albany, N. Y. Miss Raymond will give a Town Hall recital this season. (Photo by Abresch)

Jenkins Singers Heard Widely

Singers from Louise Jenkins' studio have been busy in recent months. Arlene Dennis, sixteen-year-old soprano, appeared often as soloist at The Concord Hotel at Kiamesha Lake, N. Y. Mildred Davis, another teen-age singer, who was awarded a medal for vocal accomplishment in a Brooklyn High School, is appearing as soloist in a Brooklyn church.

Madeline Moore, Ellen Morrison, and Maureen O'Brien were soloists with Equitable Life Choral Society in Pawling, N. Y.; also at numerous hospital and camp concerts. Maureen O'Brien, Marguerite Corriveau, Joy Stillman have been soloists for weddings and church services in The Bronx, Mildred Davis and Nancy Davis in Brooklyn churches, and Madeline Moore in Richmond Hill. Blanche Flexser, soprano, was featured in a hotel concert in Rhinebeck, N. Y., an appearance which resulted in engagements for other concerts this season. She sang on Oct. 2 in Hotel Westover.

Eastman Premieres 19 Works

ROCHESTER, N. Y.—Nineteen new works received first performance at the Annual Symposium of American Orchestral Works of the Eastman School of Music, with five sessions, Oct. 18-21. The Symposium opened the 24th season of the American Composers Concerts. Dr. Howard Hanson, Eastman School director, conducted the Eastman-Rochester Symphony Orchestra in informal readings of the following native works:

Florence Anderson, The Pond; Anthony Donato, Prairie Schooner; Granville English, Scherzo in C; Mark Fax, Motet for Orchestra; Carl Fuerstner, Serenade for Orchestra; Earl George, Concerto for Strings; Anne C. Gratian, Suite for Strings. Edmund Haines, Informal Overture; Roy Warner Hedges, Symphony No. 1; Scott Huston, Night Trilogy for Orchestra; Clifford Julstrom, Symphony No. 1; Leo Kraft, Overture in G; William P. Latham, And Thou America; Lyndol Mitchell, Shivaree—A Folk Overture. Leland Procter, Symphony No. 1; Ned Rorem, Overture in C; Elliot Weisgarber, Symphony (1947); Carl Anton Wirth, Rhapsody for Piano and Orchestra; Wynn York, Symphony in A minor.

BETSY CULP DORNAY
arriving on the Niew Amsterdam from Holland.

Queena Mario Studio Activities

Audrey Bowman, artist-student of Queena Mario, has signed for leading roles with Covent Garden in London for the third consecutive year. Phyllis Kinney, during her first season, in England, has sung more than 20 concerts with the BBC, and a summer season with the Carl Rosa Opera. In her last five concerts over the BBC songs of Miss Kinney's own composition were featured.

Fernand Martel is entering his second year with the N. Y. City Center Opera. He will give his first New York recital at Town Hall in Nov.

Frances Bible made her debut at New York City Center as Cherubino in the Marriage of Figaro, later singing other roles. Miss Bible also was heard this summer at Chautauqua in the roles of Pitti-sing in The Mikado, Dorabella in Cosi Fan Tutte, and Siebel in Faust. Annette Burford sang her first Mimi with the Chautauqua Opera this summer in addition to Despina in Cosi Fan Tutte and Yum-Yum in The Mikado.

Andzia Kuzak after an appearance in the title role of La Traviata in Chicago with the Chicago Opera last May, followed by later appearances in La Serva Padona with the same organization, flew East to finish the summer at the Paper Mill Playhouse in Milburn, N. J. Miss Kuzak is frequently heard on Saturday nights with The Chicago Theater of the Air.

William McGrath sang the first tenor in the quintet from Die Meistersinger and the sextette from Lucia di Lammermoor on the Telephone Hour. The end of September and the first week in October he gave concerts in Buffalo and Medina, N. Y. and Lynchburg, Va.

•

Caroline Beeson Fry took a vacation from her busy studios in September, making an extensive motor-trip through the Bad Lands, South Dakota, Yellowstone Park, the Columbia River Basin, Banff, returning to New York by way of Hollywood and San Francisco.

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"Etta Moten's voice is exceedingly appealing and expertly handled."

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In addition to her record of success on the legitimate stage, Etta Moten has gathered a large following on the concert stage to which she returned this season after an absence of almost four years. During those four years, in spite of demands made upon her vocally and physically as Bess in George Gershwin's Porgy and Bess, she was able to enlarge her repertoire of recital and concert song literature. Besides Italian, French, German and English, there are folk melodies of Spain, Brazil, West Africa and the Negro Spirituals which she sings so well.

"Etta Moten sang here last night to a more than capacity house under the distinguished patronage of His Excellency Sir Alan Burns at King George V Hall. The breadth of her range, the grace of her poise; her powers of modulation and flexibility of her voice at once confirmed the fact that she is an artiste of high order."

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